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THE

BELLE OF NEW YORK

A Musical Comedy in Two Acts.

WORDS BY

HUGH MORTON.

MUSIC BY

GUSTAVE KERKER.

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CONNICK

As presented by the George Lederer Casino Theatre Company, New York.

Dramatis Personæ.

Ichabod Bronson	(President of the Young Men's Rescue League and Anti-Cigarette Society of Cohoes)	Mr. Dan Daly
Harry Bronson	(his Son, a Young Spendthrift)	Mr. Harry Davenport
Karl Von Pumpernick	(a Polite Lunatic)	Mr. J. E. Sullivan
"Doc" Snifkins	(the Father of the Queen of Comic Opera)	Mr. Geo. K. Fortescue
"Blinky Bill" McGuirk	(a Mixed-Ale Pugilist)	Mr. Frank Lawton
Kenneth Mugg	(Low Comedian of the Cora Angelique Comic Opera Company)	Mr. Geo. A. Schiller
Count Ratsi Rattatoo Count Patsi Rattatoo	(Twin Portuguese Brothers)	Mr. William H. Sloan Mr. William Gould
Billy Breeze	(a Sailor)	Mr. Edwin W. Hoff
Mr. Twiddles	(Harry Bronson's Private Secretary)	Mr. Frank Turner
Mr. Snooper	(a Newspaper Reporter)	Mr. Lionel Lawrence
Mr. Peeper	(a Photographer)	Mr. D. T. Macdonald
William	(a Butler)	Mr. Albert Wallerstedt
Violet Gray	(a Salvation Lassie)	Miss Edna May
Fifi Fricot	(a Little Parisienne)	Miss Phyllis Rankin
Kissie Fitzoarter	(a Music Hall Dancer)	Miss Mabel Howe
Cora Angelique	(the Queen of Comic Opera)	Miss Helen Dupont
Mamie Clancy	(a Pell Street Girl	Miss Paula Edwardes
Pansy Pinns	(a Soubrette)	Miss Hattie Moore
Betty "The Bat"		Miss Martha Franklin
Myrtle Mince Queenie Cake Birdie Seed Gladys Glee Dorothy June Marjorie May	(Cora's Bridesmaids)	Miss Sylvia Thorne Miss Rose Witt Miss Grace Spencer Miss Irene Bentley Miss Emily Sanford Miss Ella Snyder
Little Miss Flirt		Miss Rose Witt
Drummer Boys		Miss Nelly Loomis Miss Daisy Thompson

ACT I.—Scene 1 ... **The Dining Room of Harry Bronson's House on Riverside Drive, New York**
Scene 2 ... **The Conservatory of Harry Bronson's House**
Scene 3 ... **Pell Street, New York, on the Chinese New Year's Eve**

ACT II.—Scene 1 ... **Smyler's Candy Store, Broadway, New York**
Scene 2 ... **The Interior of the Grand Central Station, New York**
Scene 3 ... **On the Lawn of the Casino at Narragansett Pier**

1037167

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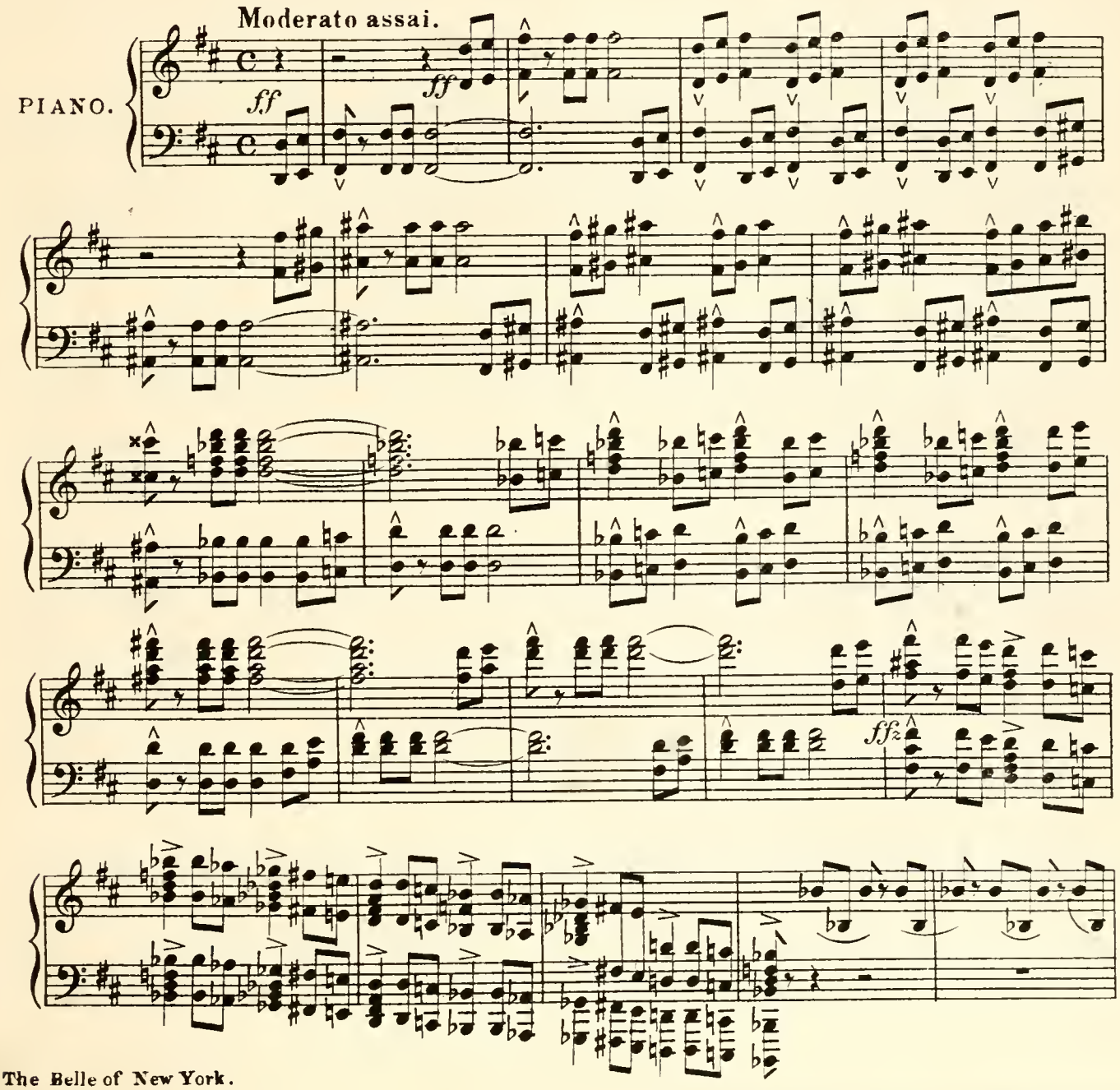
THE BELLE OF NEW YORK.

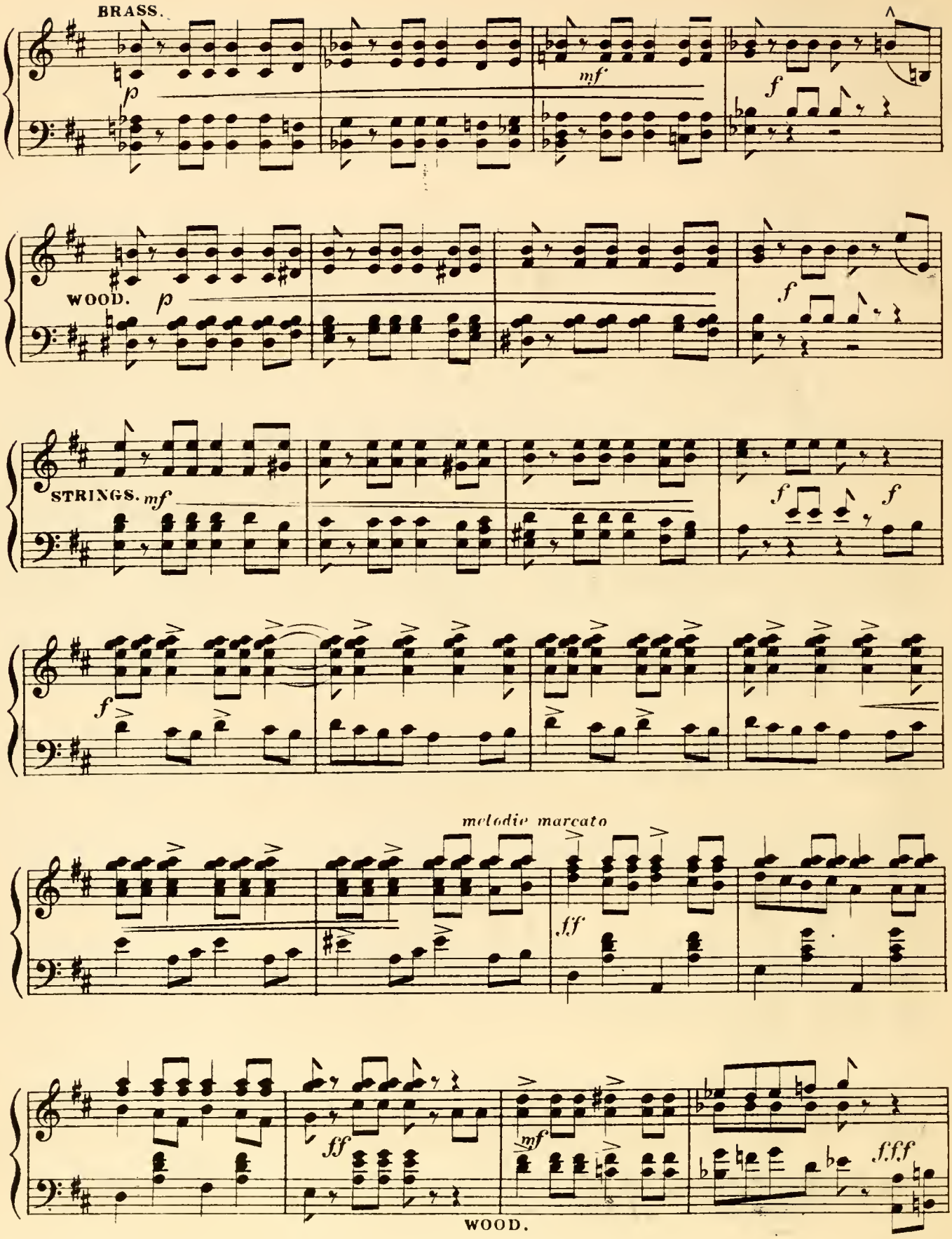
MUSICAL COMEDY IN TWO ACTS.

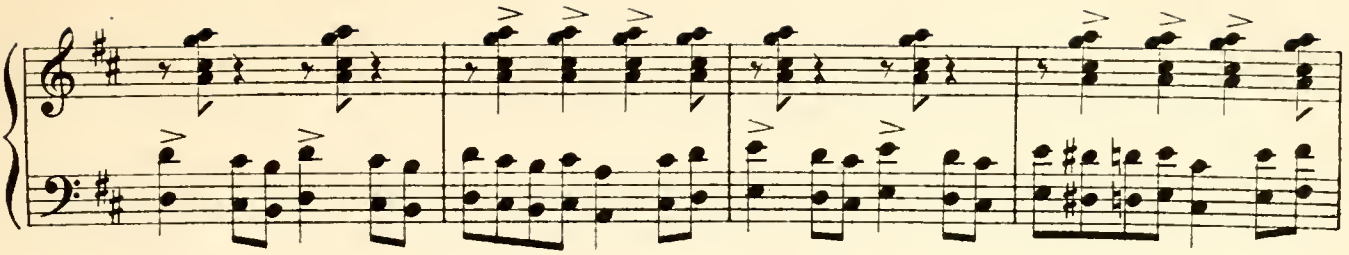
WORDS BY
HUGH MORTON.

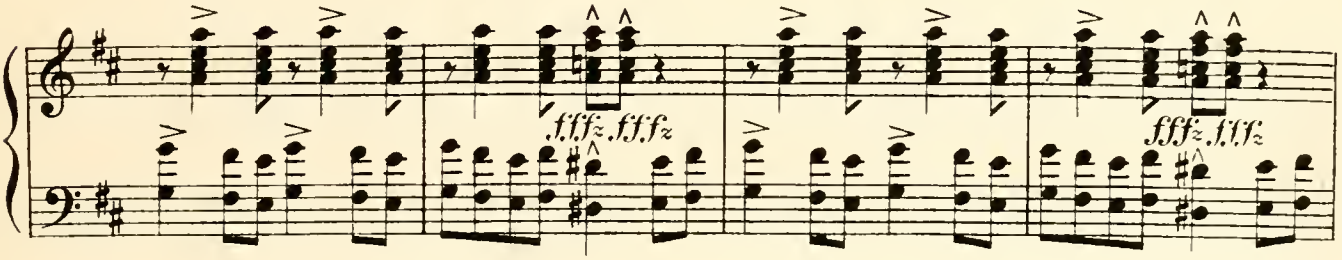
MUSIC BY
GUSTAVE KERKER.

Nº 1. INTRODUCTION & OPENING CHORUS—"WHEN A MAN IS TWENTY ONE."




BRASS.
p
mf
f
WOOD.
p
f
STRINGS.
mf
f
f
f
melodie marcato
ff
ff
mf
fff
WOOD.



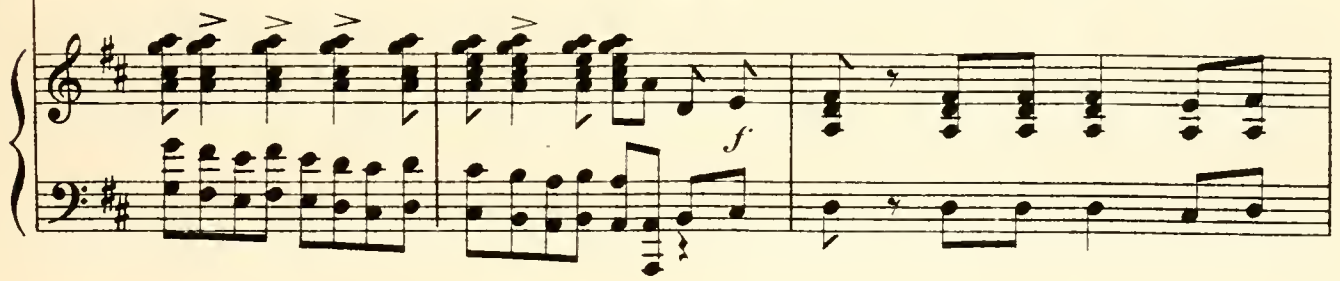


TENORS.

When a man is twen - ty - one, Let him

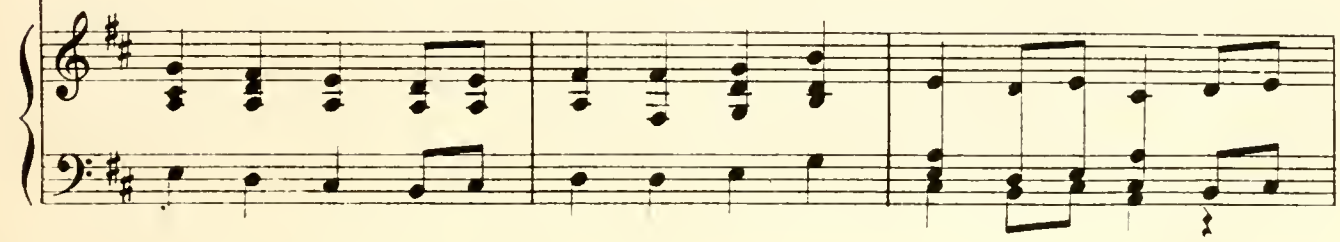
BASSES.

When a man is twen - ty - one, Let him



drink hot rum; Let him drink it hot and cold When a

drink hot rum; Let him drink it hot and cold Hot and cold. When a



man is twen-ty-one, Let him make things hum; Let his life be free and bold, For

man is twen-ty-one, Let him make things hum; Let his life be free and bold, Free and bold, For

nev-er will you be so gay a-gain, And nev-er will you see such fun, As you

nev-er will you be so gay a-gain, And nev-er will you see such fun, See such fun, As you

mf

will when the spark-ling cup you drain On the day when you are twen-ty-one. Then

will when the spark-ling cup you drain On the day when you are twen-ty-one. Then

Ben marcato.

here's to the day when you're twen-ty-one years old And you laugh in the face of...

here's to the day when you're twen-ty-one years old And you laugh in the face of...

f

sor - row, When you don't fear li-quor and you drink it hot and cold, And you

sor - row, When you don't fear li-quor and you drink it hot and cold, And you

1. 2.

don't care a hang for to - mor - - row. Then mor - - row.

don't care a hang for to - mor - - row. Then mor - - row.

Allegretto.

VIOLINS.

PICC.

ff

Moderato.

HARRY.

Then

ff

let the fid - dle, fife and drum, The cym - bals and bas - soon play, For

p

I am twen - ty - one years old, And going to be mar-ried at noon - day.

TEN. & BASS.

And he's

f

HARRY.

It's ea-sy e-nough to be twen - ty-one, And it's going to be mar - ried at noon - day.

p

ea-sy e-nough to mar - ry; But when you play both games at once, It's a pret-ty big load to car - ry.

He's got a big load to car - ry,

f

HARRY.

And I

f

Moderato.

guess I'm just a wee bit woo- sy, Lit - tle woo— Tri - fle

Lit- tle woo—

p

woo— Could-n't blame you if you said I'm... boo sy, Lit - tle

Tri - fle woo—

boo— Tri - fle boo. But I'm just a - bout to

Lit - tle boo— Tri - fle boo.

p

take a.... bride, And I'm twen - ty - one years old be - side_ Hence the

high - ness of this ri - sing tide___ Lit - tle tide___ Ti - dy

Lit - tle tide___

f *p*

tide___ Lit - tle

Ti - dy tide___ Oh, we guess he's just a wee bit woo - sy,

Oh, we guess he's just a wee bit woo - sy,

p

woo — Tri-fle woo.

Lit-tle woo — Tri-fle woo. Could-n't blame you if you

Lit-tle woo — Tri-fle woo. Could-n't blame you if you

Lit-tle boo — Tri-fle boo.

said he is boo-sy, Lit-tle boo — Tri-fle boo. But he's

said he is boo-sy, Lit-tle boo — Tri-fle boo. But he's

just a-bout to take a..... bride — And he's twen-ty-one years

just a-bout to take a..... bride — And he's twen-ty-one years

HARRY.

Lit - tle

old be - side Hence the high - ness of his ri - sing tide.

old be - side Hence the high - ness of his ri - sing tide.

f *p*

tide Ti - dy tide.

p

Lit - tle tide Ti - dy tide.

p

Lit - tle tide Ti - dy tide.

ff

Allegro agitato.

HOUSEMAIDS.

Oh,

ff *ffz*

naugh - ty Mis - ter Bron - son You have - n't been to bed, And

f

in a - no - ther hour You're due, you know, to wed. The

mf

house is top - sy - tur - vy, And our dust - ing is - n't done, not done; The

mf staccato

sweep - ing and the o - ther things Aren't e - ven yet be - gun, No not

e - ven yet be - gun, No not e - ven yet be - gun, Not be -

- gun, Not be - gun, Not be - gun. Oh,

Fie, fie, fie! You naugh - ty Mis - ter Bron - son,

ff *mf*

My, my, my! You're such a dread - ful man! You'd

ff *fz*

bet - ter stop your tar - ry - ing, To - day's your day for mar - ry - ing, Oh

mf

naugh - ty Mis - ter Har - ry Bro - son Fie, fie, fie! Oh

Oh

Oh

f *sfz*

fie, fie, fie! You naugh - ty Mis - ter Bron - son,

fie, fie, fie! You naugh - ty Mis - ter Bron - son,

fie, fie, fie! You naugh - ty Mis - ter Bron - son,

ff *mf*

My, my, my! You're such a dread - ful man! You'd

My, my, my! You're such a dread - ful man! You'd

My, my, my! You're such a dread - ful man! You'd

ff *fz*

bet - ter stop your tar - ry - ing, To - day's your day for mar - ry - ing, Oh

bet - ter stop your tar - ry - ing, To - day's your day for mar - ry - ing, Oh

bet - ter stop your tar - ry - ing, To - day's your day for mar - ry - ing, Oh

mf

naugh - ty Mis - ter Har - ry Bron - son! Fie, fie, fie!

naugh - ty Mis - ter Har - ry Bron - son! Fie, fie, fie!

naugh - ty Mis - ter Har - ry Bron - son! Fie, fie, fie!

ff

Allegretto.

MALE CHORUS.

For he's a jol - ly good fel - low, Yes he's a jol - ly good fel - - low, Oh... he's a jol - ly good fel - low, And he'll ne - ver be so - ber a - gain..... Which no - bo - dy will de - ny,..... Which no - bo - dy will de - ny,..... Which no - bo - dy will de - ny,..... Which

ff *f* *ff*

no - bo - dy will de - ny, ... Yes, he's a good

no - bo - dy will de - ny, ... Yes, he's a jol - ly good

no - bo - dy will de - ny, ... Yes, he's a jol - ly good

ff

fel - low, Yes, he's a jol - ly good fel - - low, Yes,

fel - low, Yes, he's a jol - ly good fel - - low, Yes,

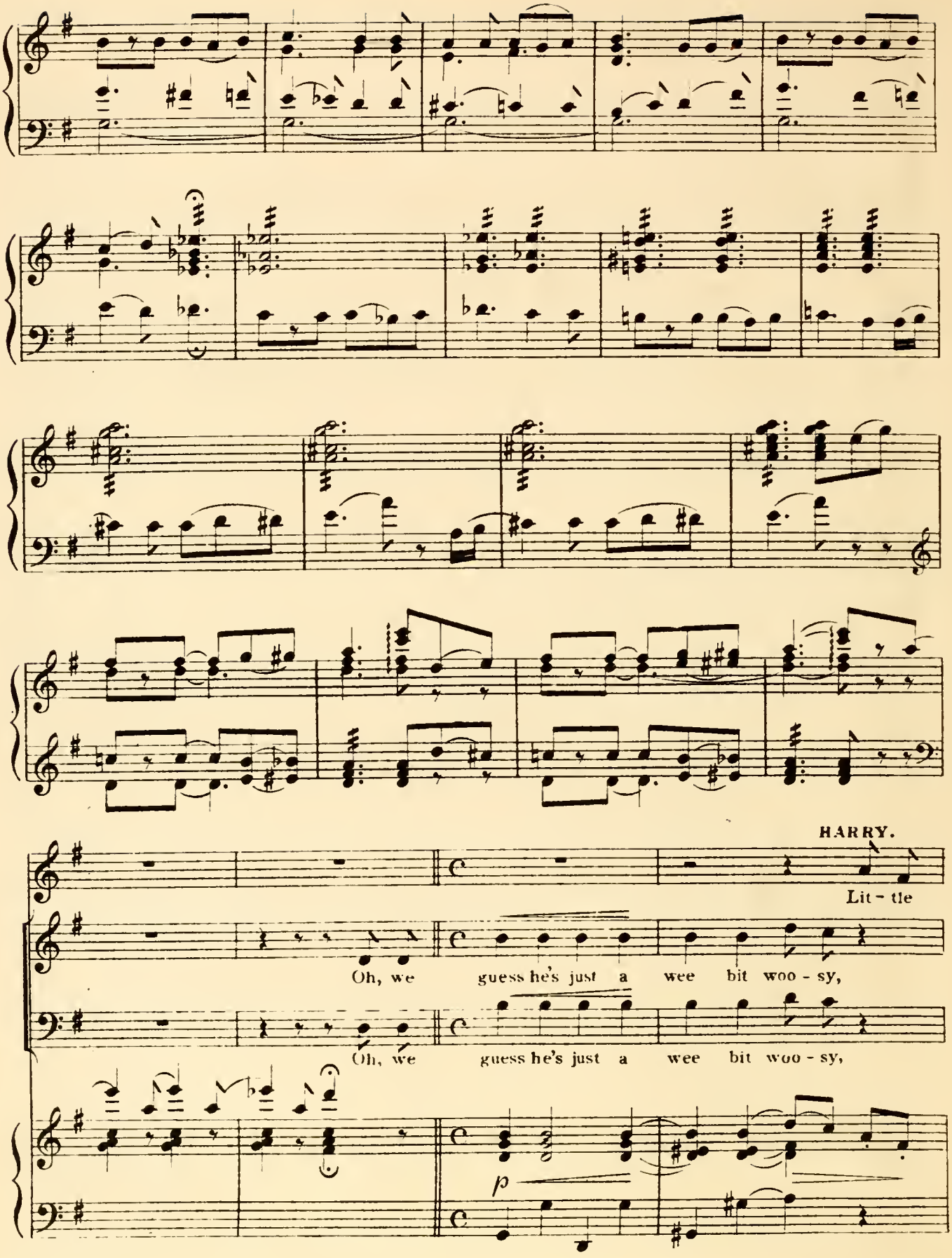
fel - low, Yes, he's a jol - ly good fel - - low, Yes,

he's a jol - ly good fel - low, And he'll ne-ver be so-ber a - gain.....

he's a jol - ly good fel - low, And he'll ne-ver be so-ber a - gain.....

he's a jol - ly good fel - low, And he'll ne-ver be so-ber a - gain.....

pp


HARRY.
Lit - tle
Oh, we guess he's just a wee bit woo - sy,
Oh, we guess he's just a wee bit woo - sy,
p

woo — Tri-fle woo. Lit-tle

Lit-tle woo — Tri-fle woo. Couldn't blame you if you said he is boo-sy,

Lit-tle woo — Tri-fle woo. Couldn't blame you if you said he is boo-sy,

(Voices gradually dying out.)

boo — Tri-fle boo. Boo woo. Boo woo. Boo woo, Boo

Lit-tle boo — Tri-fle boo woo, Boo woo, Boo woo, Boo

Lit-tle boo — Tri-fle boo woo, Boo woo, Boo woo, Boo

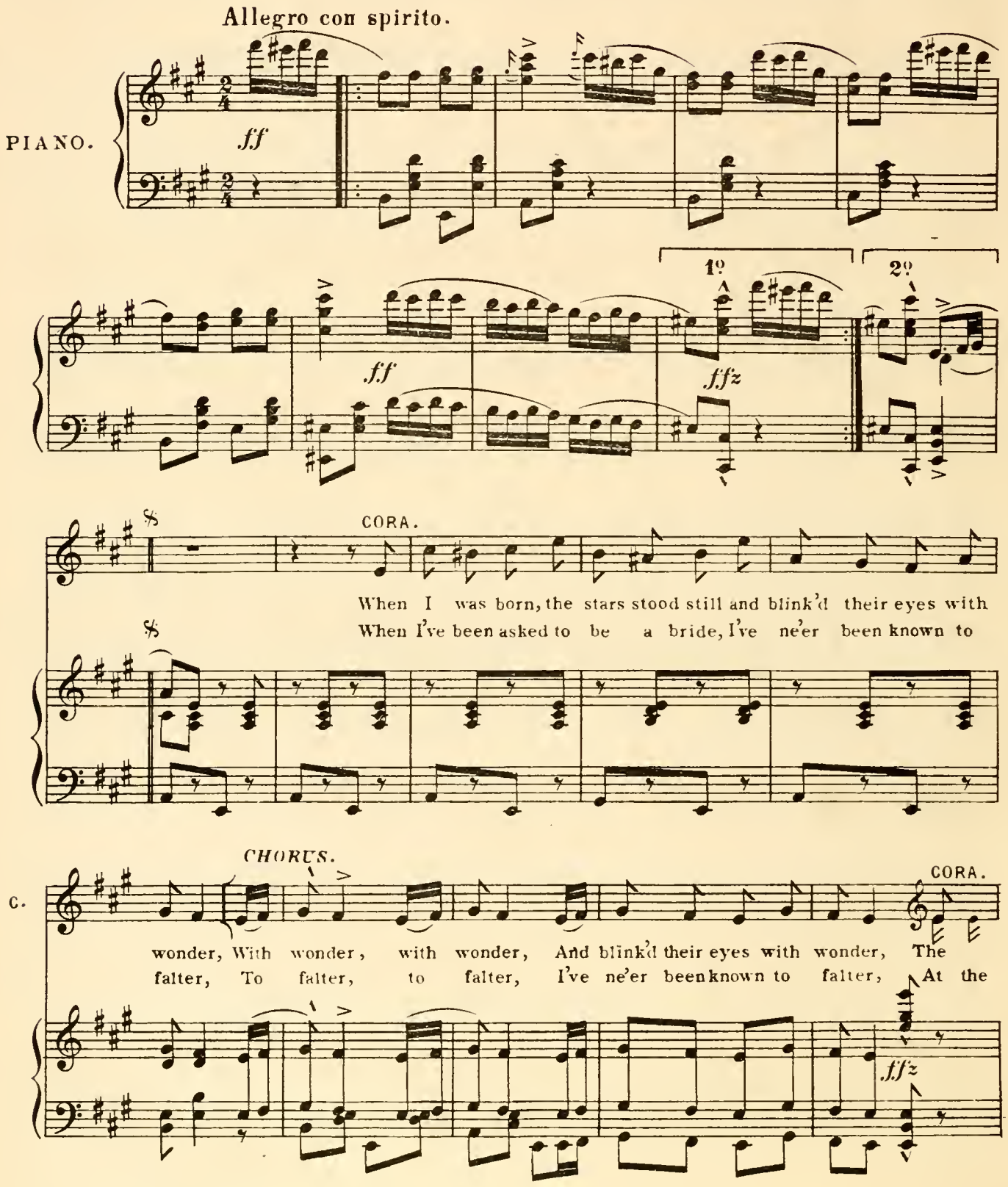
dim.

woo.....

woo.....

woo.....

Nº 2. SONG & CHORUS—(CORA.) "WHEN I WAS BORN THE STARS STOOD STILL."



CHORUS.

C.

man in the moon said, "Hul-ly gee!" And his wife said, "Well, by thun-der!" By
ten-der age of sweet sixteen I be-gan my trips to the al-tar. The

p

CORA.

thun-der! By thun-der! And his wife said, "Well, by thun-der!" For
al-tar, The al-tar, I be-gan my trips to the al-tar! And

C.

they could see that I was a kid That was sure to make things hus-tle, I was
ev'-ry chance I've had since then I was migh-ty quick to grab it, I am

p mf p

Allegretto.

C.

bound to become a Pauline Hall Or a beautiful Lil-lian Russell! And
known as the annual di-vor-cée, And marrying is my habit.

rit.

C. now I am the pet you bet of bank - ers, brewers and all that set; The

p

C. i - dol of the lit - tle boys that sit up in the gal - ler - ree. When

C. in my diamonds I ap - pear, I look like a beau ti ful chan - de - lier, And

C. Rus - sell Sage would fall down dead If he had to pay my sal - er - ree. And

SOPRANO. And

TENOR. And

BASS. And

now {I am / she is} the pet you bet Of bank-ers, brewers and all that set; The

now she is the pet you bet Of bank-ers, brewers and all that set; The

now she is the pet you bet Of bank-ers, brewers and all that set; The

ff

i-dol of the lit-tle boys that sit up in the gal-ler-ee. When

i-dol of the lit-tle boys that sit up in the gal-ler-ee. When

i-dol of the lit-tle boys that sit up in the gal-ler-ee. When

in {my diamonds I ap-pear, I look / her diamonds she ap-pears, She looks} like a beau-ti-ful chan-delier, And

in her diamonds she ap-pears, She looks like a beau-ti-ful chan-delier, And

in her diamonds she ap-pears, She looks like a beau-ti-ful chan-delier, And

1st verse.

Russell Sage would fall down dead If he had to pay {my / her} sal-ler-ee.

Russell Sage would fall down dead If he had to pay her sal-ler-ee.

Russell Sage would fall down dead If he had to pay her sal-ler-ee.

D.S.

2nd verse.

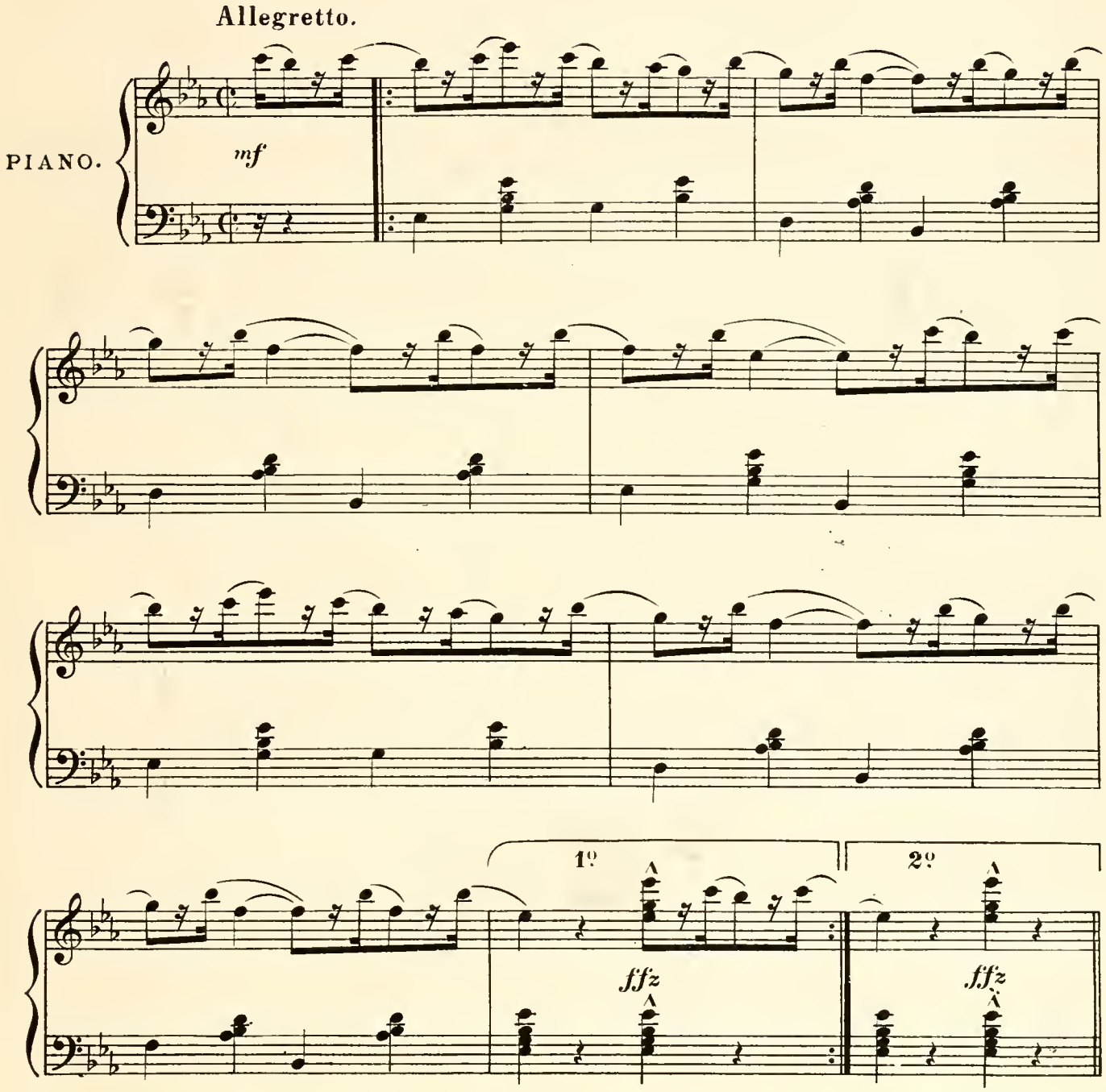
sal-ler-ee.

sal-ler-ee.

sal-ler-ee.

Allegro.

Nº 3. SONG & DANCE — (MUGG, KISSIE & BILL.) "LITTLE SISTER KISSIE."



BILL.

When lit - tle Sis - ter Kis - sie gets a
The Chap-pies nev - er lin - ger in the

pp

B.B.

jump - ing, In the flip-py, trip-py, skip-py, slip-py dance, ... You can
bar rooms, When the time ar-rives for Kis-sie to ap - pear, ... When she

MUCC.

M.

bet she keeps the fid - dlers all a hump - ing, While she
starts to do her ca - pers and tar - - ra - rums, You

M.

puts the daz - zled pub - lic in a trance. . . . . She has
have - n't a - ny ap - pe - tite for beer . . . . . All

BILL.

B.B.

made a re - pu - ta - tion with her wink - ing, Oh,
flut - ter - ing and fun - ny does your heart feel, It's e -

B.B.

Kis - sie has the ed - u - ca - ted eye, ... She
- nough to make a par - son have a fit, ... When

MUCC.

M.

sets the lit - tle Chap - pies all a blink - ing, When she
Kis - sie turns a fiz - zy, whiz - zy cart - wheel, And

M.

turns her pret - ty slip - pers to the sky. Oh,
fol - lows up the cart - wheel with a split. Oh,

BOTH.

f

lit-tle Sis-ter Kissie's A jaun-ty lit-tle mis-sie, She can turn a so-mer-sault or

p

hand-spring, Her pret-ty wink-y eye goes, She's full of dink-y-di-dos

ff *p*

CHORUS.

When she re-presents the art of danc-ing. Oh, lit-tle Sis-ter Kis-sie's A

ff *ff*

jaun-ty lit-tle mis-sie, She can turn a so-mersault or hand-spring, Her

ff

pret - ty wink - y eye goes, She's full of dink - y - di - dos

When she re - pre - sents the art of danc - ing. danc - ing.

1º 2º

D.S.

ffz

DANCE (after last verse.)

mf

1º 2º

ffz ffz

Nº 4. SONG— (FIFI.) "OH, TEACH ME HOW TO KISS."

Moderato.

PIANO.

mf

FIFI.

Grazioso Andantino.

To be the toy, Of a bold bad boy, I
ve_ry new, But I'll say to you, That my

p

real_ly do think I should like it, To sit and kiss Is a
new_ness is rea_dy to wear off, Of course I'm good All the

style of bliss, That ought to be nice when you strike it; I am
same I would, With a pro_per young gen_tle_man pair off; I....

shy just now, And I would - n't know how To
think that I, In the by and bye At

love like a thorough - bred la - dy; But
kiss - ing might prove ve - ry han - dy Though

I sur - mise That I might grow wise, If you
in - com - plete I ought to be sweet, For you

wooed me in nooks that are sha - dy - Oh
know that I'm made out of can - dy - Oh

Andantino.

teach me how to kiss, dear, Teach me how to squeeze,

p

Teach me how to sit up_on your sym _ pa_the _ tic knees;

Teach me how to coo, dear, Like a tur _ tle dove;

mf

Teach me how to fon _ dle you, Oh teach me how to love.....

pp

Oh

pp

Oh

pp

Oh

rit.

a tempo

teach me how to kiss, dear, Teach me how to squeeze,

teach me how to kiss, dear, Teach me how to squeeze,

teach me how to kiss, dear, Teach me how to squeeze,

pp *tremolo.*

Teach me how to sit up_on your sym_pa_the_tic knees;

Teach me how to sit up_on your sym_pa_the_tic knees;

Teach me how to sit up_on your sym_pa_the_tic knees;

mf

Teach me how to coo, dear, Like a tur_tle dove;

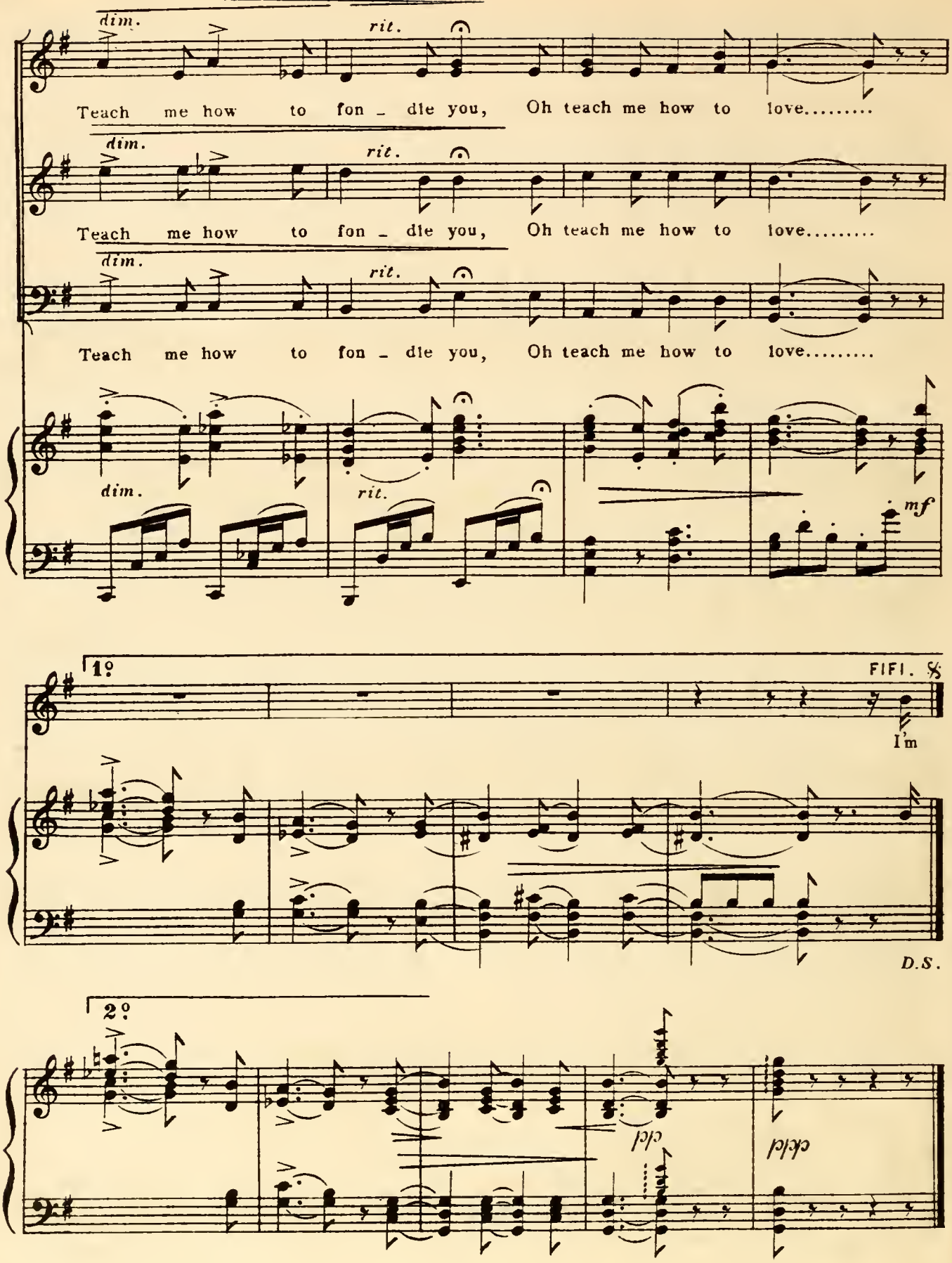
mf

Teach me how to coo, dear, Like a tur_tle dove;

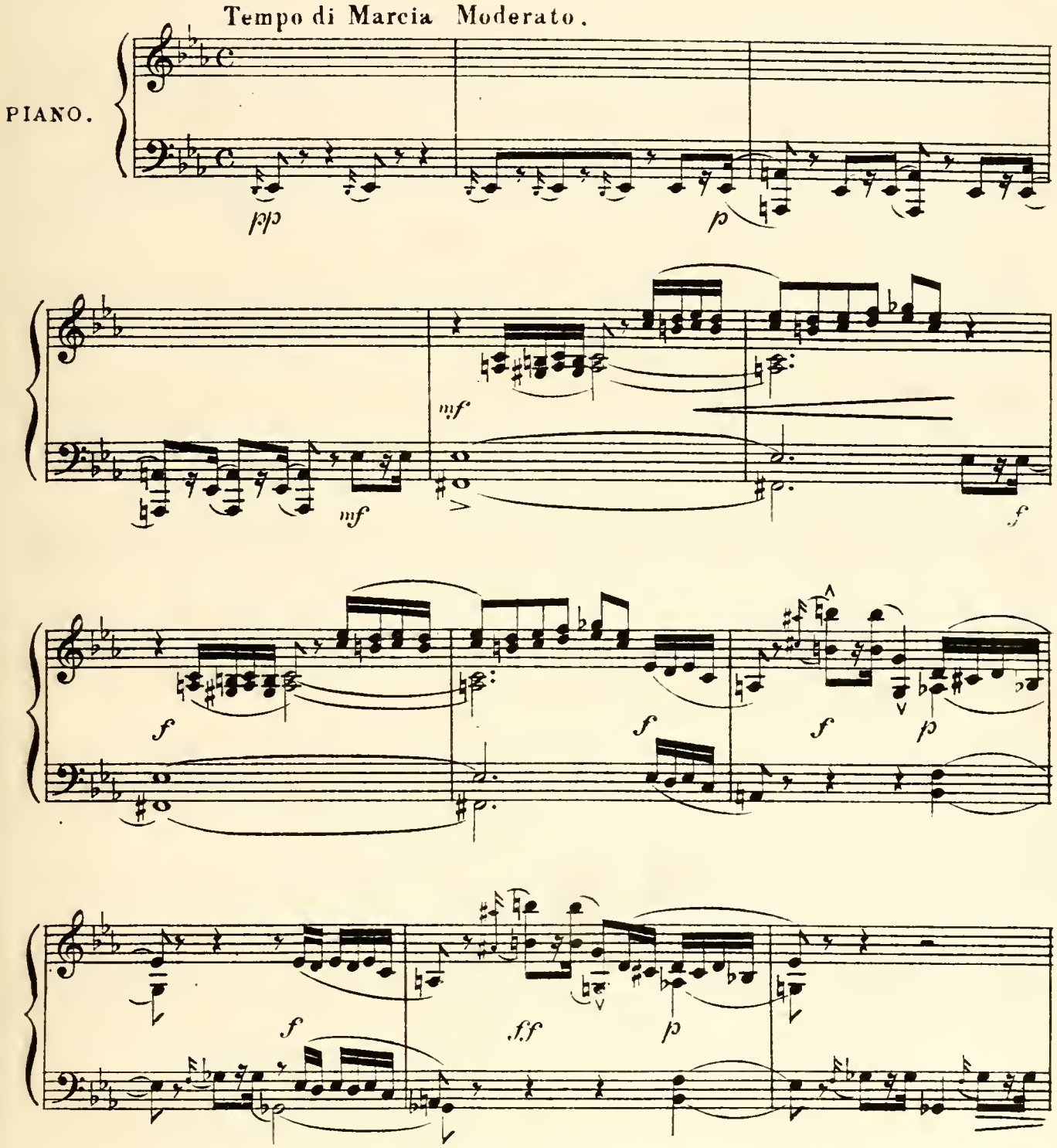
mf

Teach me how to coo, dear, Like a tur_tle dove;

mf


dim.
rit.
Teach me how to fon - dle you, Oh teach me how to love.....
dim.
rit.
Teach me how to fon - dle you, Oh teach me how to love.....
dim.
rit.
Teach me how to fon - dle you, Oh teach me how to love.....
dim.
rit.
mf
1º
FIFI. ℵ
I'm
D.S.
2º
cl
cl

No. 5. MARCH & CHORUS — (LEAGUE & OTHERS.) "WE COME THIS WAY."



With state_ly tread,.....

With state_ly tread,.....And dig_ni_fied demeanor, We

They come this way, With dig_ni_fied demeanor,

come this way..... Our

foes we slay, In mo _ ral_i_ty's a _ re_na, Boom, Boom,

With boom of drum,

Boom, tzing, tzing! With boom of drum, ... And

mf

Our souls they'll save, With

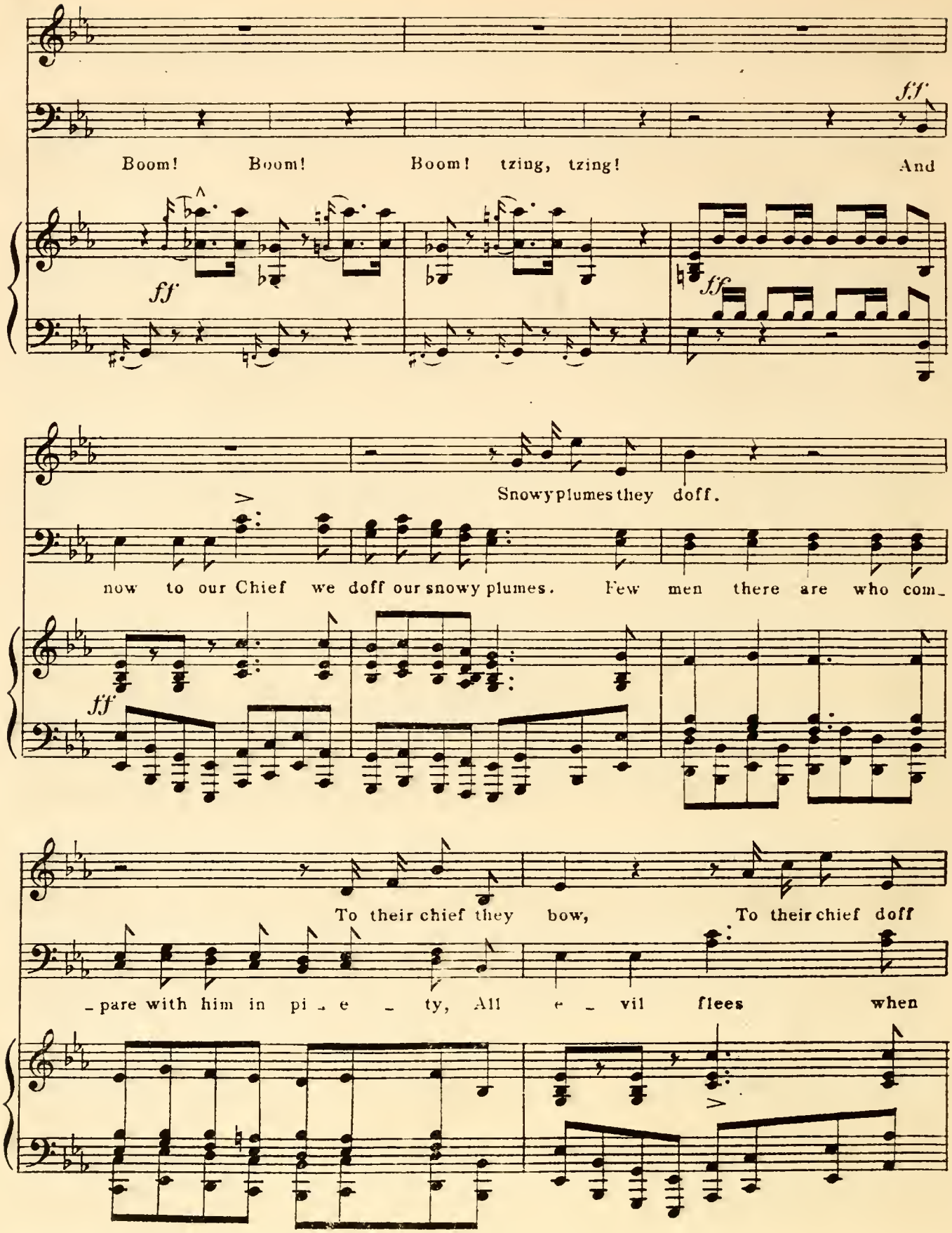
proudly fly_ing ban_ner. Your souls we'll save.

proud_ly fly_ing ban_ner,

Ob_ serve our grave And re_ver_en_tial manner.

f

ff


f.f
Boom! Boom! Boom! tzing, tzing! And
ff
ff
Snowy plumes they doff.
now to our Chief we doff our snowy plumes. Few men there are who com_
ff
To their chief they bow, To their chief doff
_pare with him in pi_e_ty, All e_vil flees when

Snowy plumes To their chief

he com_mand as - sumes Of the young Men's Rescue - League and

An _ ti Ci _ gar _ ette So _ ci - - e -

ICHABOD.

From

_ ty

f

Nº 6. SONG.—(ICHABOD.) "THE ANTI-CIGARETTE SOCIETY."

far Co - hoes, Where the hop - vine grows, And the
Sigh and weep, With a woe that's deep, For

p

youth of the town are prone to dis - si - pa - tion, This
each of you all as a mi - ser - a - ble sin - ner, We

fz

faith - ful band, Un - der my com - mand, Has em -
long and pray For the bless - ed day, When you'd

barked on a tour of mo - ral a - gi - ta - tion, With -
scorn to be seen drink - ing clar - et with your din - ner, With

fz

-out a pause, We shall spread our cause, From the
zeal in - tense, And at great ex - pense, We

mf

Hud - son's shore to the dis - tant Bay of Bis - cay, The
seek to de - stroy vi - cious ha - bits in our neigh - bors, But

f

fz

world well purge, Of the dead - ly scourge, Of the
we re - gret, That the ci - gar - ette, Gives the

mf

cold high - ball, And the cock - tail made of whis - key, For
loud Ha - ha, To our her - cu - le - an la - bors, Yet

fz

f

fz

in the field of mo_ral en_deav_or, No com _ pet _ i _ tor can shake a stick at

mf

us, *CHORUS.* In the game of re_form there nev_er, no ne _ ver, were re _

stick at us

mf *f*

_form_ers that were so fe _ li _ ci _ tous, *CHORUS.* Our vir _ tues con_ti_nue to

li_ci_tous

mf *p*

strike us, As qual_li_ties mag_ni _ fi_cent to see..... Of

f

course you could never be like us, But be as like us as you're a_ble to

p *p*

be, Of course you could nev_er be like us, But be as

f *p* *p*

like us as you're a _ ble to be.....

SOPRANOS.

For

TENOR.

For

BASS.

For

f

in the field of mo_ral en_dea_vour No com_

in the field of mo_ral en_dea_vour No com_

in the field of mo_ral en_dea_vour No com_

mf

_pe_ti_tor can shake a stick at us,..... In the

_pe_ti_tor can shake a stick at us, stick at us. In the

_pe_ti_tor can shake a stick at us, stick at us. In the

game of re_form there nev_er, no nev_er, were re_

game of re_form there nev_er, no nev_er, were re_

game of re_form there nev_er, no nev_er, were re_

Our vir_tues con_ti_nue to

_form_ers that were so fe_li_ci_tous..... Our vir_tues con_ti_nue to

_form_ers that were so fe_li_ci_tous..... Our vir_tues con_ti_nue to

_form_ers that were so fe_li_ci_tous..... Our vir_tues con_ti_nue to

mf

mf

SOLO.

strike us, As qua_li_ties mag_ni_fi_cent to see,..... Of

strike us, As qua_li_ties mag_ni_fi_cent to see,.....

strike us, As qua_li_ties mag_ni_fi_cent to see,.....

strike us, As qua_li_ties mag_ni_fi_cent to see,.....

course you could never be like us But be as like us as you're a_ble to

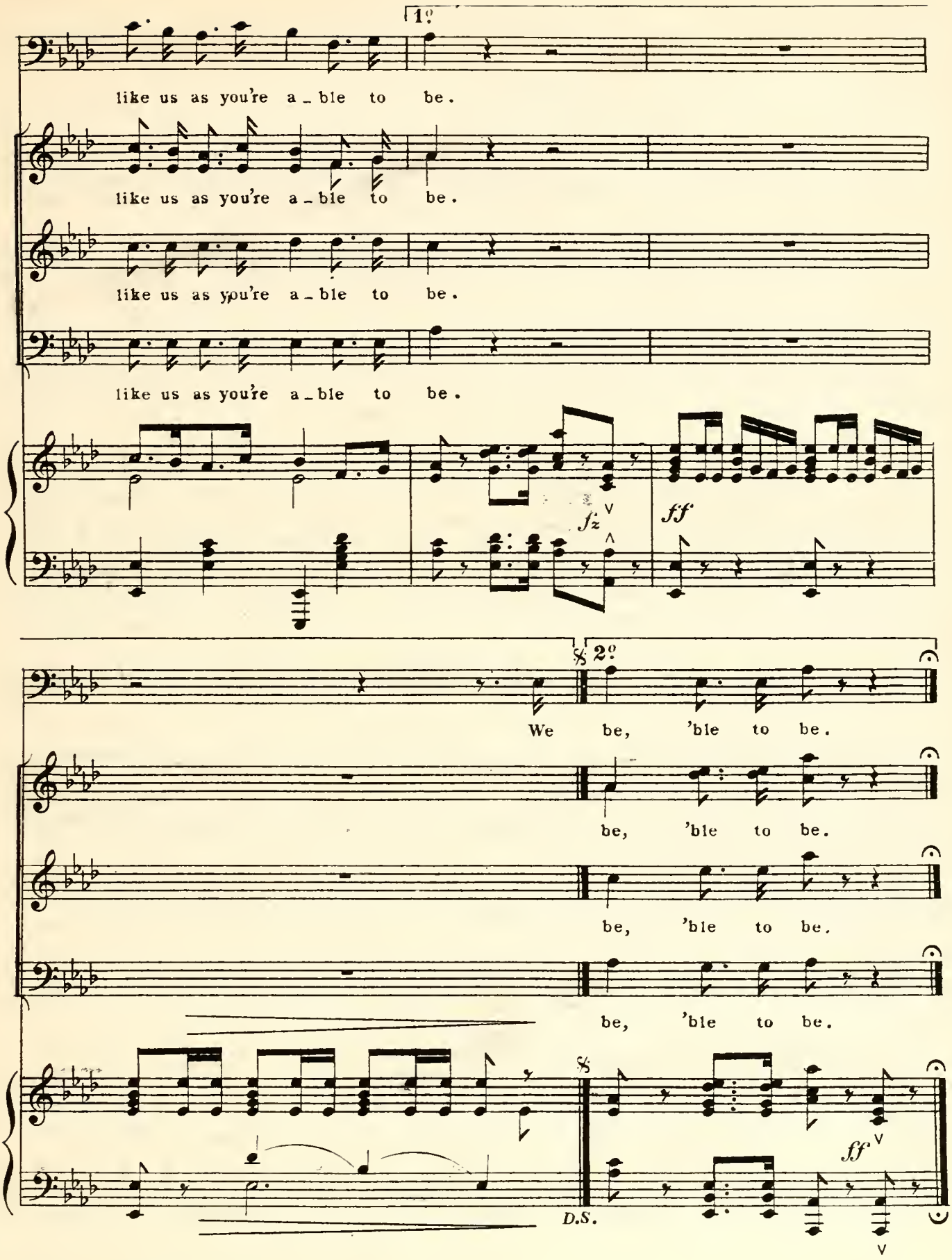
p

be,..... Of course you could ne_ver be like us, But be as

Of course you could ne_ver be like us, But be as

Of course you could ne_ver be like us, But be as

Of course you could ne_ver be like us, But be as


1º
like us as you're a_ble to be.
like us as you're a_ble to be.
like us as you're a_ble to be.
like us as you're a_ble to be.
fz
ff
2º
We be, 'ble to be.
be, 'ble to be.
be, 'ble to be.
be, 'ble to be.
ff
D.S.

No. 7. SONG & CHORUS—(HARRY.) "WINE, WOMAN AND SONG."

Allegro con spirito.

PIANO.

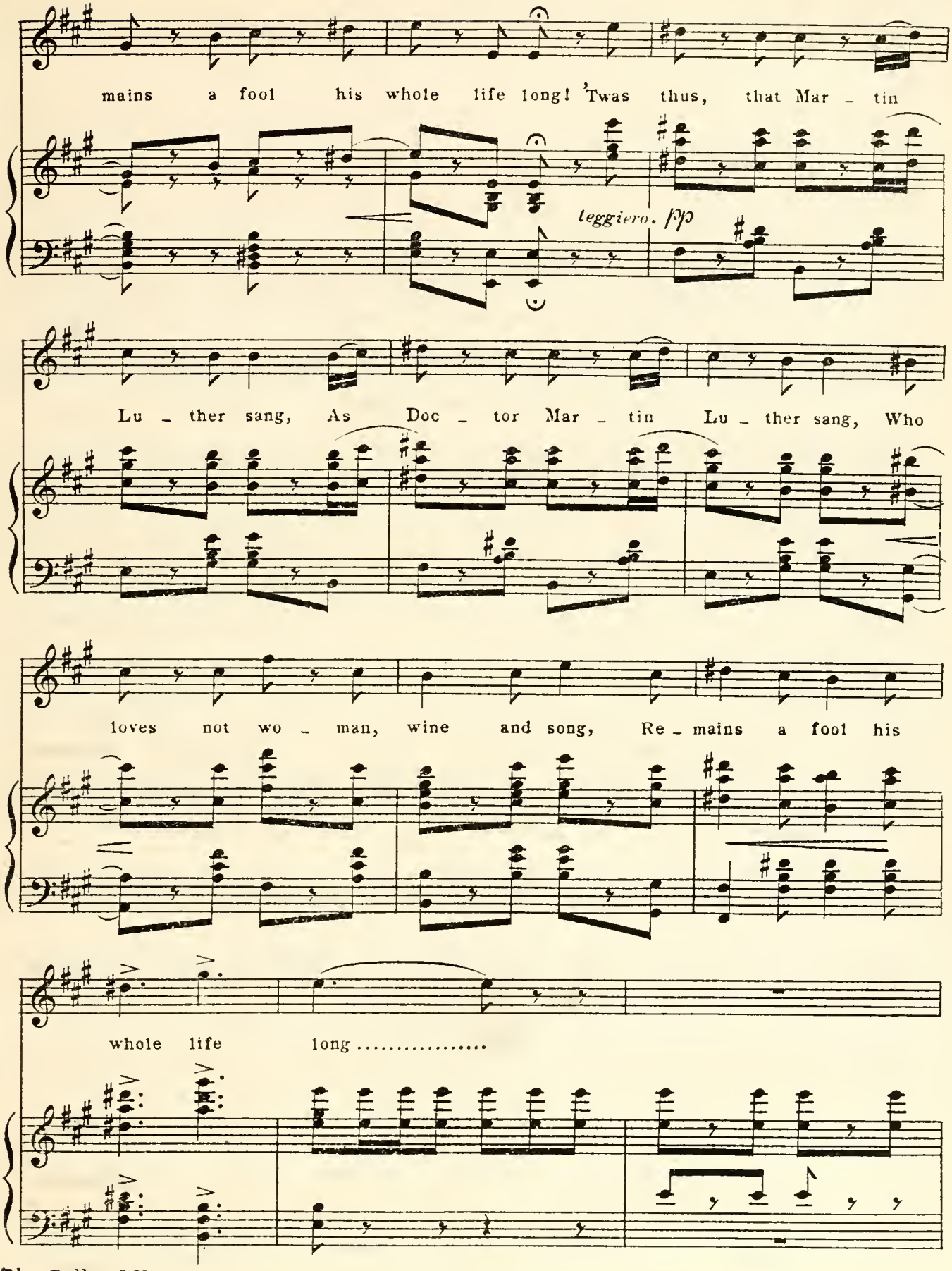
ff

Where-

'er you stray The wide world through, You'll find to-day This

p

max - im true. Who loves not wo - man, wine and song, Re -


mains a fool his whole life long! 'Twas thus, that Mar - tin
teggiero. pp
Lu - ther sang, As Doc - tor Mar - tin Lu - ther sang, Who
loves not wo - man, wine and song, Re - mains a fool his
whole life long .....

Wine wo_men and song..... Wine wo_men and

Wine wo_men and song..... Wine wo_men and

Wine wo_men and song..... Wine wo_men and

ff *ff*

song..... It's writ on the pa_ges Of life through the a_ges, That

song,..... It's writ on the pa_ges Of life through the a_ges, That

song,..... It's writ on the pa_ges Of life through the a_ges, That

mf

love for them ne'er is wrong..... Night's turned in_to

love for them ne'er is wrong..... Night's turned in_to

love for them ne'er is wrong..... Night's turned in_to

ff

day..... Win - ter's changed in - to May..... The

day..... Win - ter's changed in - to May..... The

day..... Win - ter's changed in - to May..... The

rit. *a tempo*

world is made bright, The heart is made light By wine, wo - men and

world is made bright, The heart is made light By wine, wo - men and

world is made bright, The heart is made light By wine, wo - men and

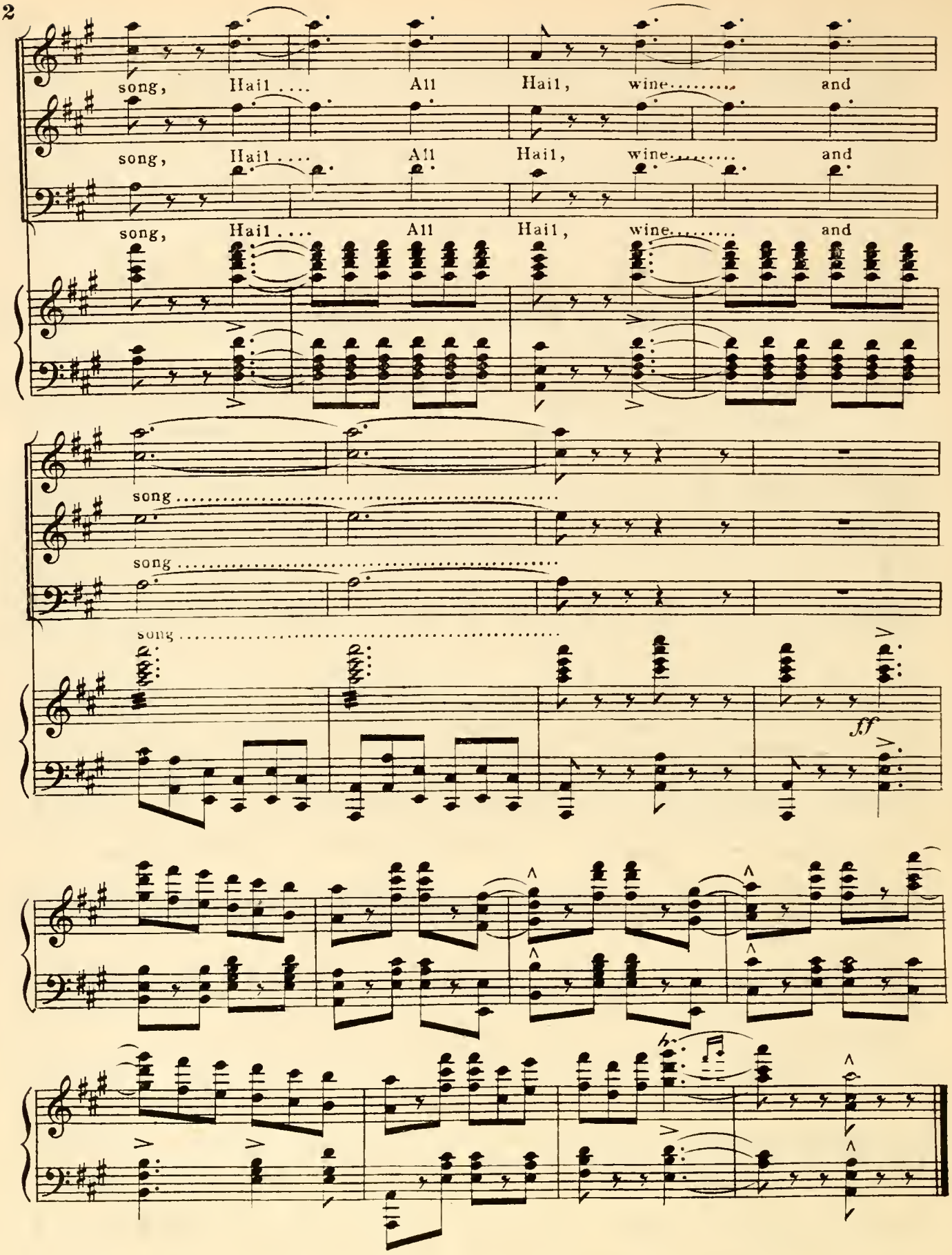
mf

song..... The world is made bright, The heart is made light By wine, wo - men and

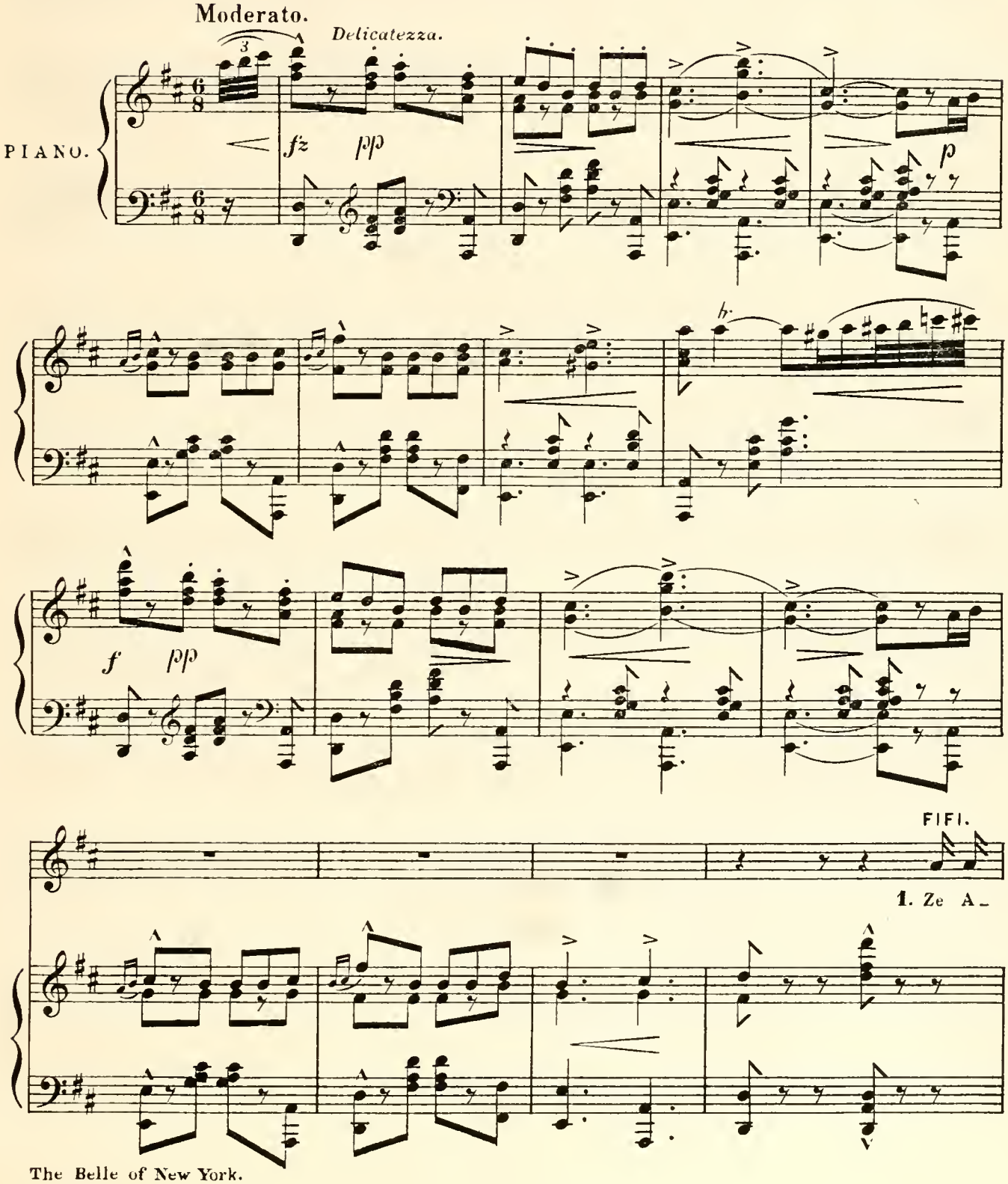
song..... The world is made bright, The heart is made light By wine, wo - men and

song..... The world is made bright, The heart is made light By wine, wo - men and

ff *rall.*


song, Hail .... All Hail, wine..... and
song, Hail .... All Hail, wine..... and
song, Hail .... All Hail, wine..... and
song .....
song .....
song .....
ff

Nº 8. SONG—(FIFI & BRIDESMAIDS.) "LA BELLE PARISIENNE."



F.

-me - ri - - can girl she walk like zis In a

-me - ri - - can girl she dance like zis In a

pp

F.

haugh - - - ty man - naire, Ze

haugh - - - ty man - naire, Ze

F.

la - dy from France she walk like zis In a

la - dy from France she dance like zis In a

F.

naugh - - - - ty man - naire. Now

naugh - - - - ty man - naire. Now

p

F.

which do you like ze best, M' - sieur? Now
which do you like ze best, M' - sieur? Now

F.

which do you like to see, ... Ze
which do you like to see, ... Ze

F.

haugh - - - ty proud A - - me - - ri - - can girl, Or ze
haugh - - - ty proud A - - me - - ri - - can girl, Or ze

F.

la - dy from gay Pa - ree?
la - dy from gay Pa - ree?

BRIDESMAIDS.
CHORUS.

Oh, la belle Pa - ri - - si - - enne, She... do
belle Pa - ri - - si - - enne, She... do

mf *mfz* *p*

cap - - - ture all ze men, ... Wiz ze
cap - - - tnre all ze men, ... Wiz ze

mfz *p*

naugh - - ty lit - - - tle way she 'ave of
naugh - - ty lit - - - tle way she 'ave of

walk - - - - ing; When a -
dan - - - - cing; When a -

f *p*

- cross ze street she go, She.. will lift her skirt - jes
- round ze room she go, She.. will kick her skirt - jes

mfz *p*

so, Oh, no won - - der that she sets the gos - - sips
so, And her lit - - tle kick it makes the dance en -

mf *pp*

talk - - - - ing. Oh, la - ing.
- tranc - - - - - ing.

1º 2º

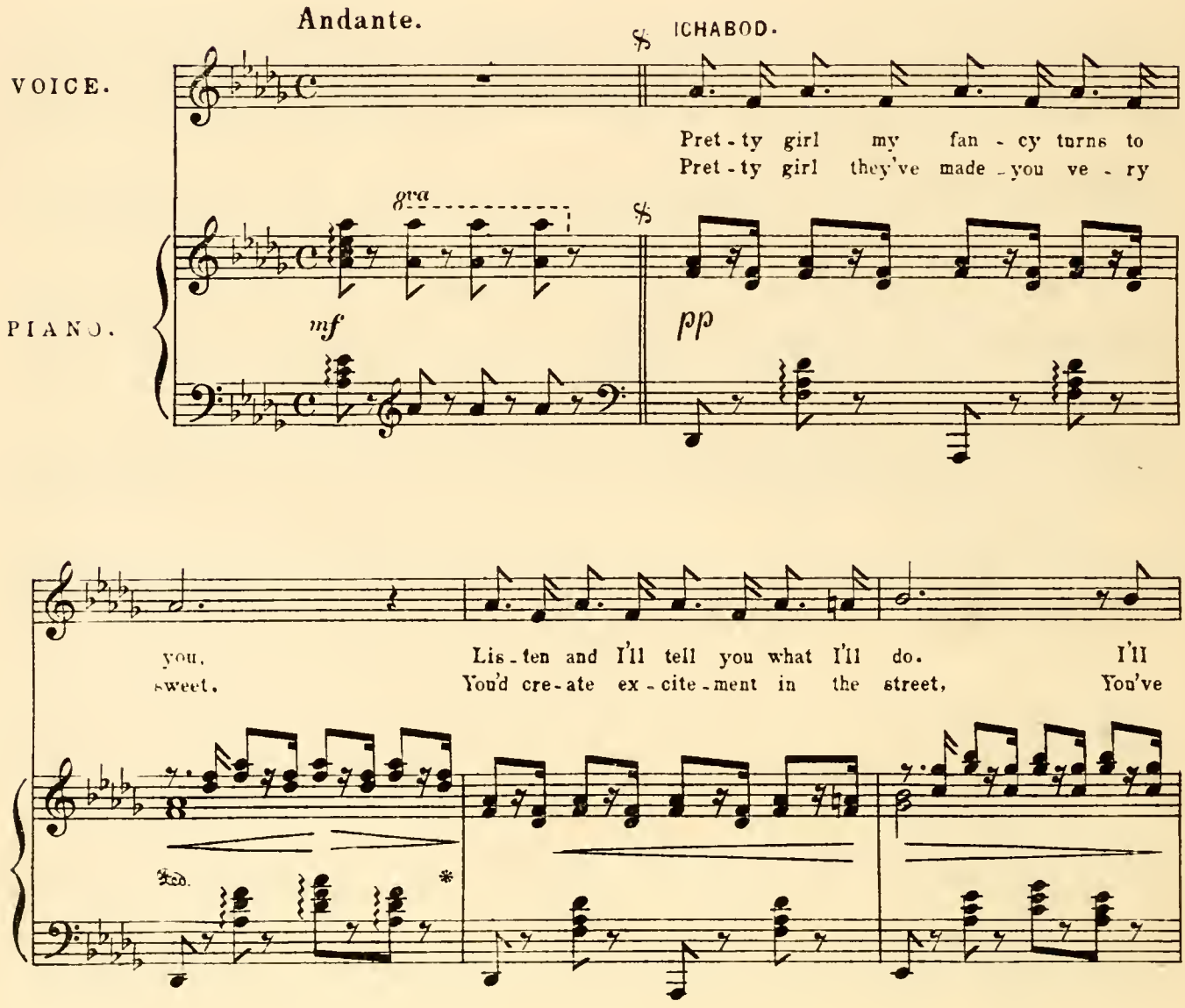
Fine.

FIFI.

2. Ze a

D.S.

Nº 9. SONG— (ICHABOD.) "MY LITTLE BABY."



kiss you more than twice, And if you think it nice, Un - -
made a hit with me— And now if you'll a - gree— Our . .

- to those kiss - es I will add a few— . . . . . That's what I'll
lips in os - cu - la - tion soon shall meet. . . . . If I en -

p

do . . . . . My dear to you . . . . . .
- treat— . . . . . Will you be sweet? . . . . . .

Lay your lit - tle gold - en head on my left shoul - - der,

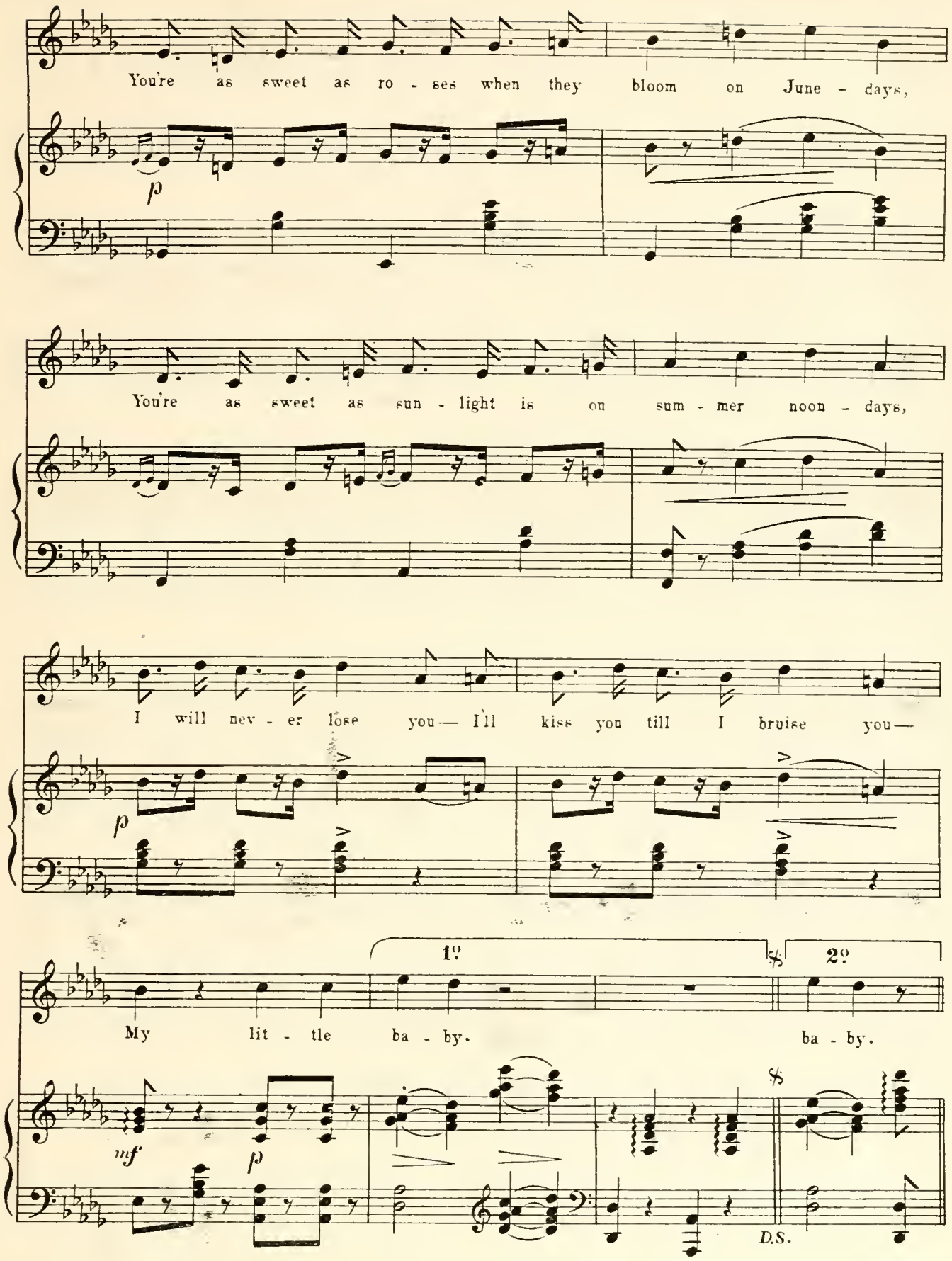
pp

Darl - ing I would have you grow a tri - - fle bold - - er.

Oh, you pret - ty po - - sy, Ain't we get - ting co - - sy,

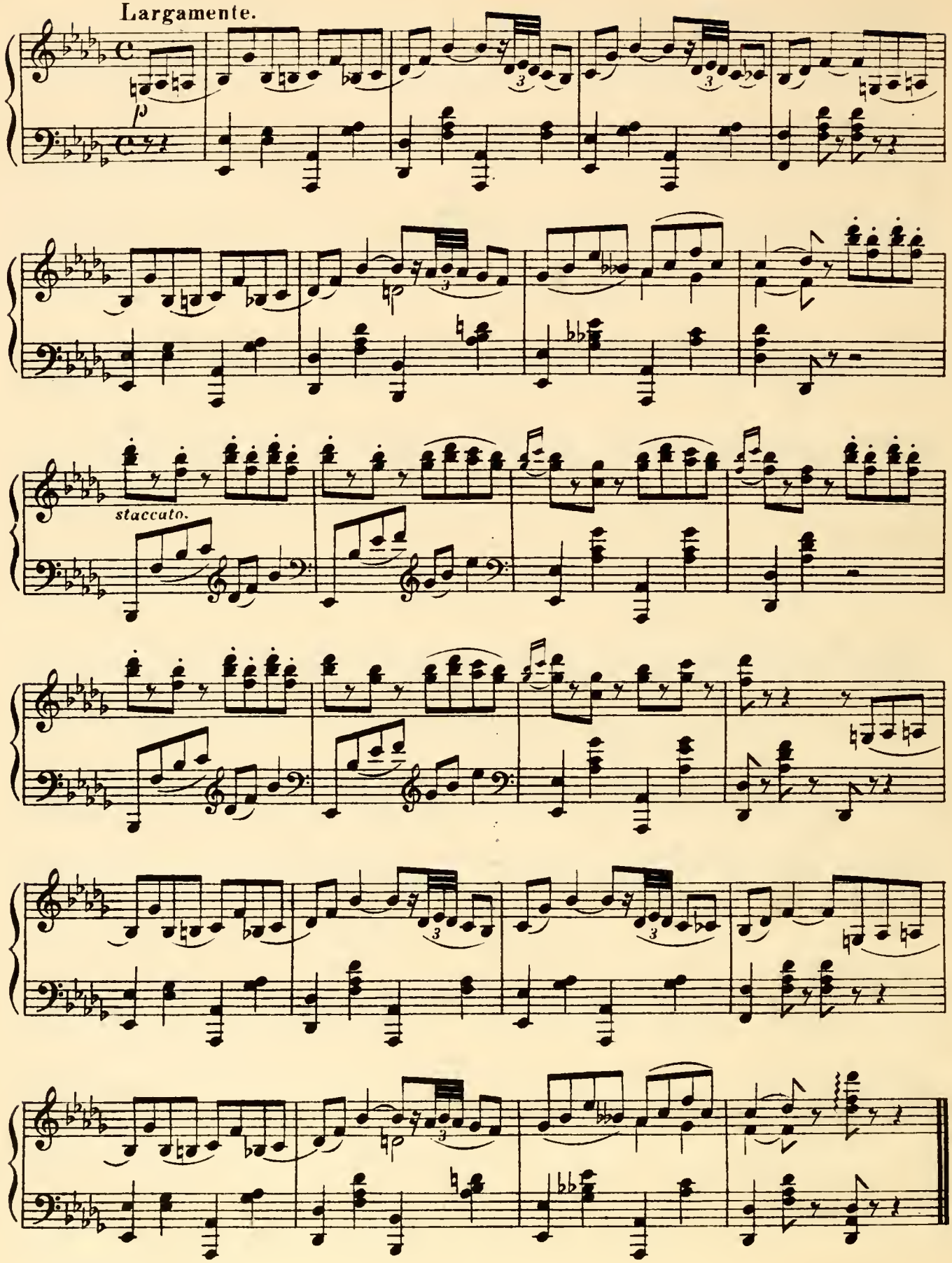
p

My lit - - tle ba - - by;

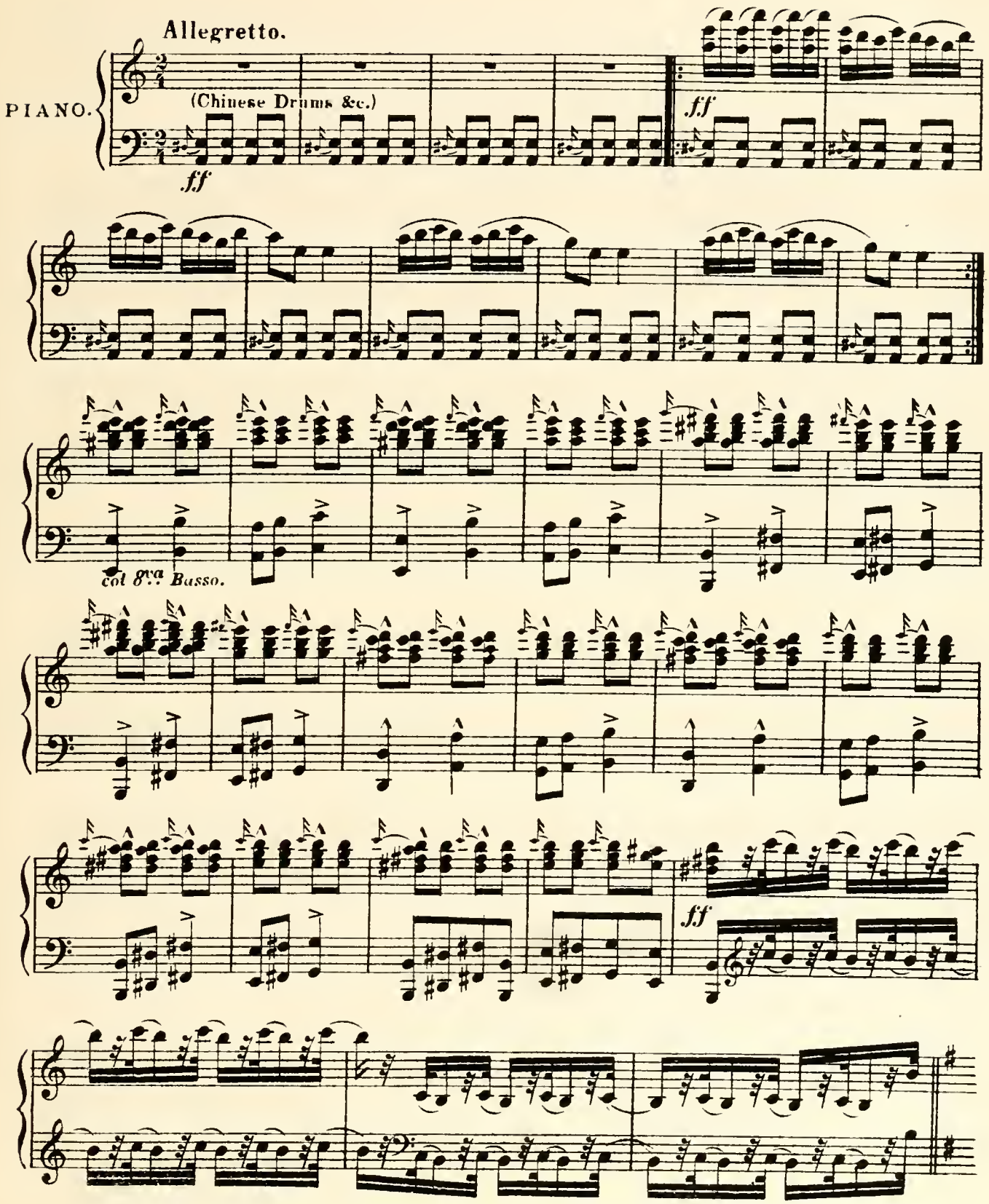

You're as sweet as ro - ses when they bloom on June - days,
p
You're as sweet as sun - light is on sum - mer noon - days,
I will nev - er lose you— I'll kiss you till I bruise you—
p
1º
2º
My lit - tle ba - by.
ba - by.
mf
p
D.S.

DANCE (after last verse.)

Largamente.



Nº 10. CHORUS — "PRETTY LITTLE CHINA GIRL."



SOPRANO.

Pret-ty lit-tle Chi-na gir-lie, vel-ly vel-ly nice, When she got a long way

TENOR.

Pret-ty lit-tle Chi-na gir-lie, vel-ly vel-ly nice, When she got a long way

BASS.

mf

off, Ching! Ching! Take a lit-tle Chi-na gir-lie, put her on the ice,

off, Ching! Ching! Take a lit-tle Chi-na gir-lie, put her on the ice,

Ching! Ching!

ff *ff* *mf*

Make a lit-tle Chi-na gir-lie cough, Ching! Ching! Tic-kle tic-kle, tum tum,

Make a lit-tle Chi-na gir-lie cough, Ching! Ching! Tic-kle tic-kle, tum tum,

Ching! Ching! Tic-kle tic-kle, tum tum,

ff *f* *ff*

Tic-kle lit-tle Chi-na girl, Take a lit-tle yum yum, Ting-a-ling-a-ling-ling.

Tic-kle lit-tle Chi-na girl, Take a lit-tle yum yum, Ting-a-ling-a-ling-ling.

Tic-kle lit-tle Chi-na girl, Take a lit-tle yum yum, Ting-a-ling-a-ling-ling.

Lit-tle gin-ger pop, pop, Lit-tle mut-ton chop-py chop, Give her to the cop, cop,

Lit-tle gin-ger pop, pop, Lit-tle mut-ton chop-py chop, Give her to the cop, cop,

Lit-tle gin-ger pop, pop, Lit-tle mut-ton chop-py chop, Give her to the cop, cop,

Send her up to Sing Sing. Tic-kle tic-kle, tum tum, Tic-kle lit-tle Chi-na girl,

Send her up to Sing Sing. Tic-kle tic-kle, tum tum, Tic-kle lit-tle Chi-na girl,

Send her up to Sing Sing. Tic-kle tic-kle, tum tum, Tic-kle lit-tle Chi-na girl,

Take a lit - tle yum yum, Ting - a - ling - a - ling. Lit - tle gin - ger pop, pop,

Take a lit - tle yum yum, Ting - a - ling - a - ling. Lit - tle gin - ger pop, pop,

Take a lit - tle yum yum, Ting - a - ling - a - ling. Lit - tle gin - ger pop, pop,

Lit - tle mut - ton chop - py, chop, Give her to the cop, cop, Sing, Sing.

Lit - tle mut - ton chop - py, chop, Give her to the cop, cop, Sing, Sing.

Lit - tle mut - ton chop - py, chop, Give her to the cop, cop, Sing, Sing.

Hi ya! Hi ya! Kick a lit - tle foot up high, ah!

Hi ya! Hi ya! Kick a lit - tle foot up high, ah!

Hi ya! Hi ya! Kick a lit - tle foot up high, ah!

ff *mf*

Hi yi! Ki yi! Chi - na gir - lie kick up sky high!

Hi yi! Ki yi! Chi - na gir - lie kick up sky high!

Hi yi! Ki yi! Chi - na gir - lie kick up sky high!

ff *mf*

Hi yi! Ki yi! Kick a lit - tle foot up high, ah!

Hi yi! Ki yi! Kick a lit - tle foot up high, ah!

Hi yi! Ki yi! Kick a lit - tle foot up high, ah!

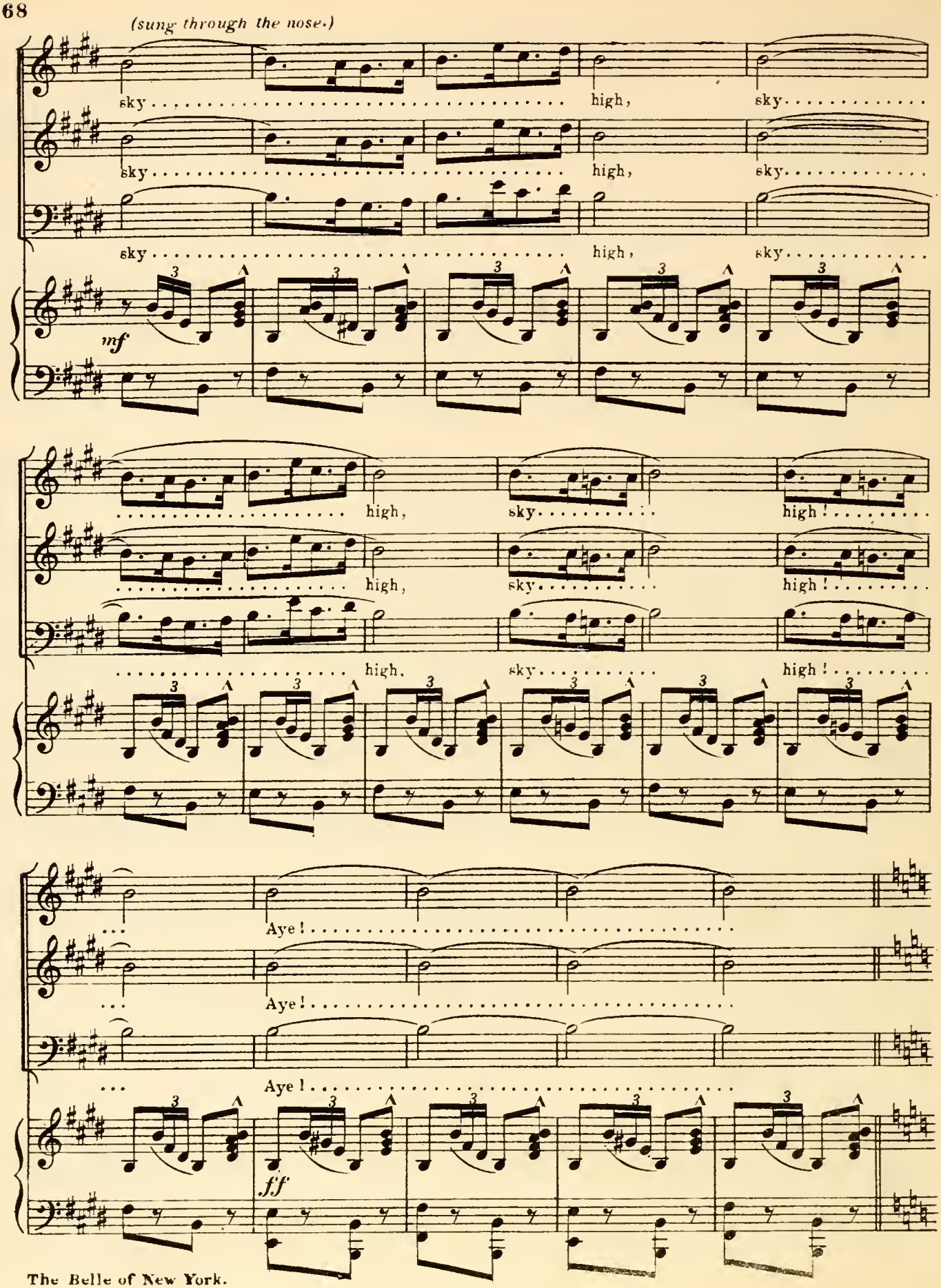
fff *f*

Hi yi! Ki yi! Chi - na gir - lie kick up sky high,

Hi yi! Ki yi! Chi - na gir - lie kick up sky high,

Hi yi! Ki yi! Chi - na gir - lie kick up sky high,

fff


(sung through the nose.)
sky ..... high, sky .....
sky ..... high, sky .....
sky ..... high, sky .....
mf
..... high, sky ..... high!
..... high, sky ..... high!
..... high, sky ..... high!
... Aye! .....
... Aye! .....
... Aye! .....
ff

Pret - ty lit - tle Chi - na gir - lie, vel - ly vel - ly nice, When she get a long way

Pret - ty lit - tle Chi - na gir - lie, vel - ly vel - ly nice, When she get a long way

When she get a long way

f

off, Ching! Ching! Take a lit - tle Chi - na gir - lie, put her on the ice,

off, Ching! Ching! Take a lit - tle Chi - na gir - lie, put her on the ice,

off, Ching! Ching!

ff *gva* *loco.* *f*

Make a lit - tle Chi - na gir - lie cough, Ching! Ching!

Make a lit - tle Chi - na gir - lie cough, Ching! Ching!

Make a lit - tle Chi - na gir - lie cough, Ching! Ching!

ff *gva*

Tic-kle tic-kle, tum tum, Tic-kle lit-tle Chi-na girl, Take a lit-tle yum yum,

Tic-kle tic-kle, tum tum, Tic-kle lit-tle Chi-na girl, Take a lit-tle yum yum,

Tic-kle tic-kle, tum tum. Tic-kle lit-tle Chi-na girl, Take a lit-tle yum yum,

f

Ting-a-ling-a-ling-ling. Lit-tle gin-ger pop, pop, Lit-tle mut-ton chop-py, chop,

Ting-a-ling-a-ling-ling. Lit-tle gin-ger pop, pop, Lit-tle mut-ton chop-py, chop,

Ting-a-ling-a-ling-ling. Lit-tle gin-ger pop, pop, Lit-tle mut-ton chop-py, chop,

Give her to the cop, cop, Send her up to Sing Sing. Tic-kle tic-kle, tum tum,

Give her to the cop, cop, Send her up to Sing Sing. Tic-kle tic-kle, tum tum,

Give her to the cop, cop, Send her up to Sing Sing. Tic-kle tic-kle, tum tum,

Tic-kle lit-tle Chi-na girl, Take a lit-tle yum yum Ting-a-ling-a-ling.

Tic-kle lit-tle Chi-na girl, Take a lit-tle yum yum Ting-a-ling-a-ling.

Tic-kle lit-tle Chi-na girl, Take a lit-tle yum yum Ting-a-ling-a-ling.

Lit-tle gin-ger pop, pop, Lit-tle mut-ton chop-py, chop, Give her to the cop, cop,

Lit-tle gin-ger pop, pop, Lit-tle mut-ton chop-py, chop, Give her to the cop, cop,

Lit-tle gin-ger pop, pop, Lit-tle mut-ton chop-py, chop, Give her to the cop, cop,

Sing, Sing. Hi ya! Hi ya!

Sing, Sing. Hi ya! Hi ya!

Sing, Sing. Hi ya! Hi ya!

ff

Kick a lit - tle foot up high, ah! Hi yi!

Kick a lit - tle foot up high, ah! Hi yi!

Kick a lit - tle foot up high, ah! Hi yi!

mf *ff*

Ki yi! Chi - na gir - lie kick up sky high.

Ki yi! Chi - na gir - lie kick up sky high.

Ki yi! Chi - na gir - lie kick up sky high.

mf

Hi yi! Ki yi! Kick a lit - - tle foot up

Hi yi! Ki yi! Kick a lit - - tle foot up

Hi yi! Ki yi! Kick a lit - - tle foot up

fff *f*

high, ah! Hi yi! Ki yi! Chi - na gir - lie kick up

high, ah! Hi yi! Ki yi! Chi - na gir - lie kick up

high, ah! Hi yi! Ki yi! Chi - na gir - lie kick up

fff

sky high, high!

sky high, high!

sky high, high!

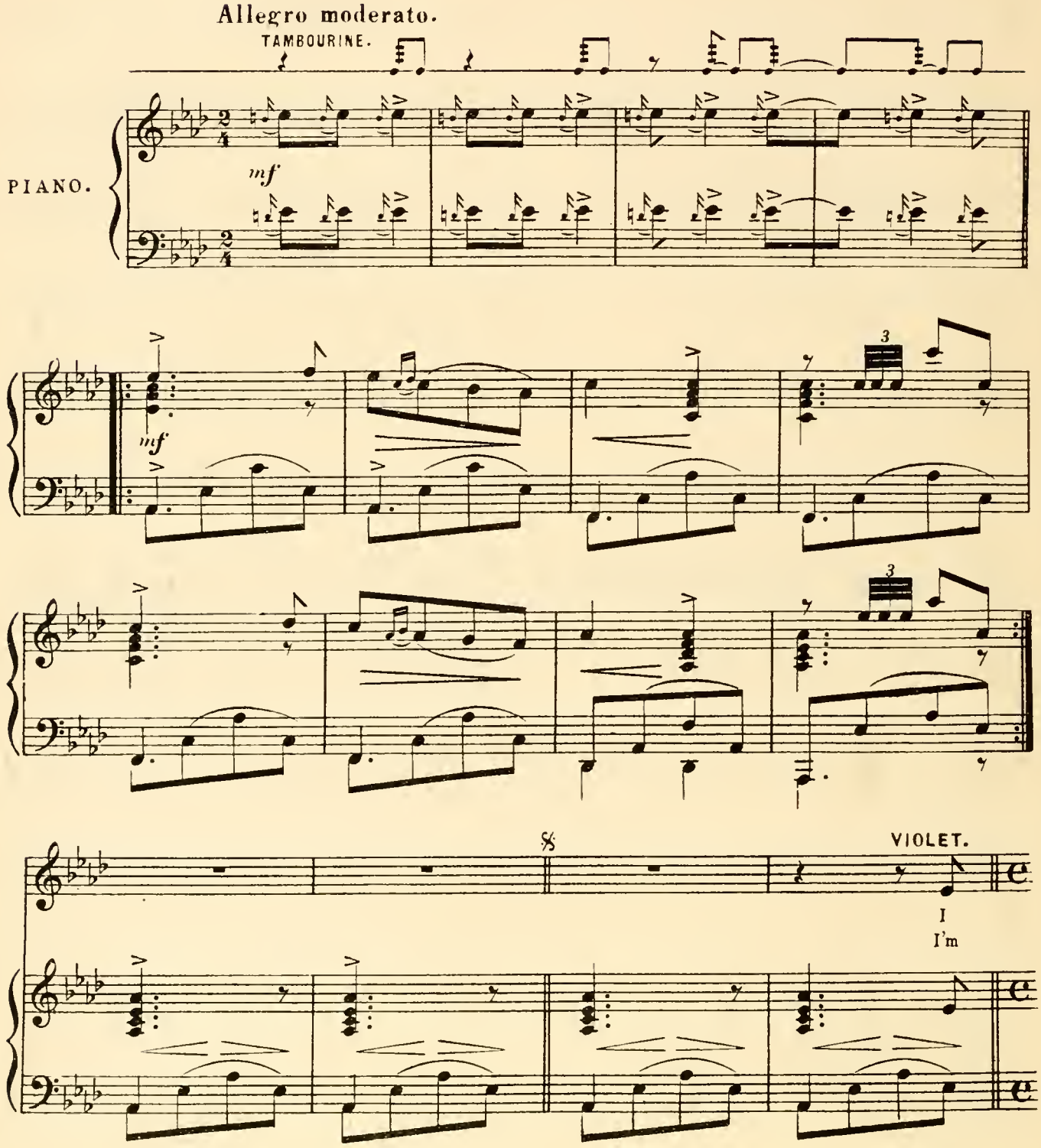
ff

Sky! High!

Sky! High!

Sky! High!

Nº 11. SONG — (VIOLET.) "THEY ALL FOLLOW ME."



Moderato.

find it ve - ry dif - fi - cult to make young men re - li - gious. In
sure I look de - mure e - nough as I go round the ci - ty. And

pp

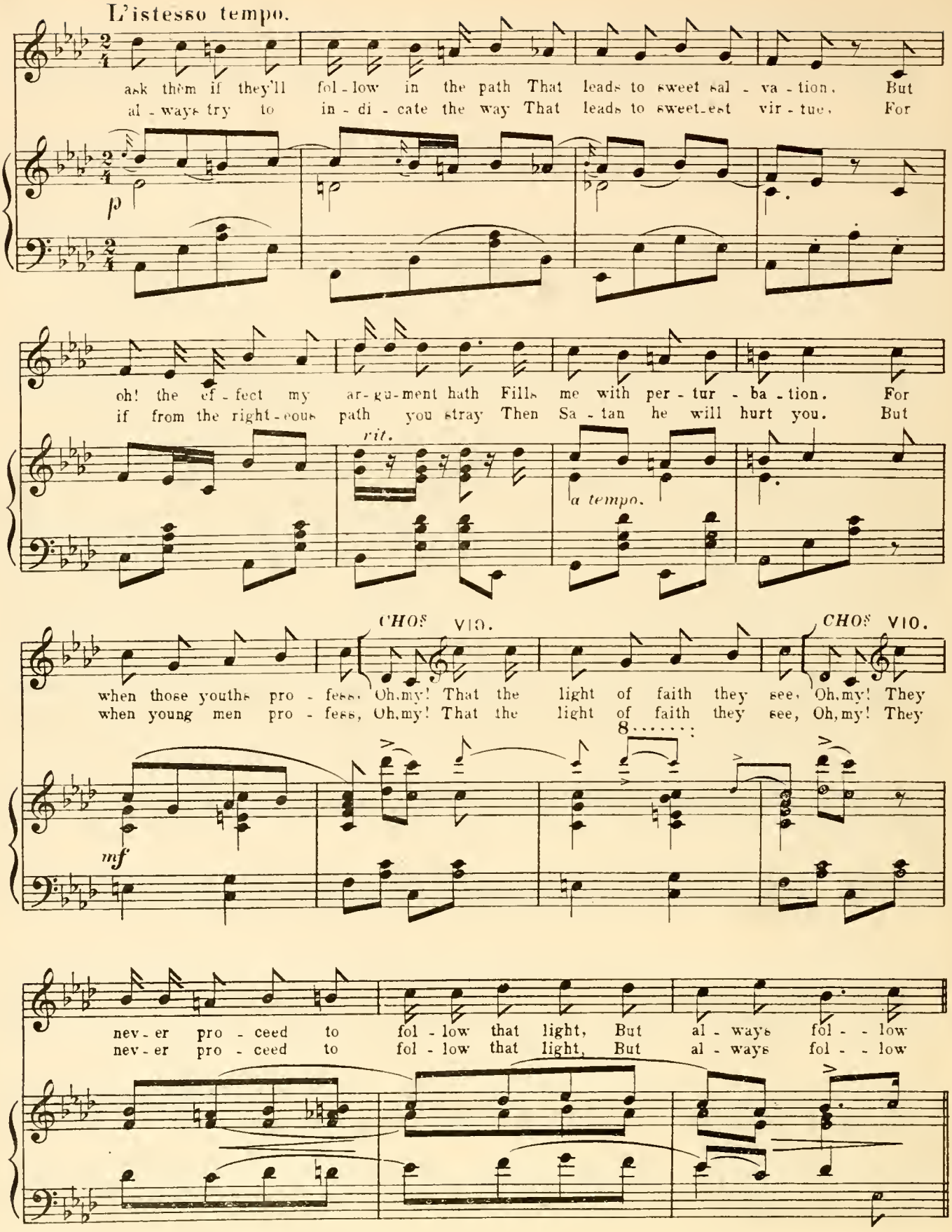
sav - ing youth from wick - ed - ness, the la - bour is pro - di - gious; When I
do my best to hide the fact that I am young and pret - ty. And I

ask them to be good. As.... all young men should be, They...
there - fore can - not see, When.. I go out to preach, Why...

pp

on - ly say they would Be ve - ry good to me. I
men must say to me That I'm a per - - fect peach. I

rit.


L'istesso tempo.
ask them if they'll fol - low in the path That leads to sweet sal - va - tion. But
al - ways try to in - di - cate the way That leads to sweet-est vir - tue. For
p
oh! the ef - fect my ar - gu - ment hath Fills me with per - tur - ba - tion. For
if from the right - eous path you stray Then Sa - tan he will hurt you. But
rit.
a tempo.
CHOS VIO.
when those youths pro - fess, Oh, my! That the light of faith they see, Oh, my! They
when young men pro - fess, Oh, my! That the light of faith they see, Oh, my! They
CHOS VIO.
mf
nev - er pro - ceed to fol - low that light, But al - ways fol - - low
nev - er pro - ceed to fol - low that light, But al - ways fol - - low

Tempo di Marcia.

CHOS

me. Fol - low on! Fol - low on! When the light of faith you

f marcato.

VIO. *meno.*

see. But they nev - er pro - ceed to fol - low that light, But al - ways fol - low

meno.

pp

CHOS

me. Follow on! Fol - low on! When the light of faith you see. But they

VIO. *meno.*

a tempo.

ff *f*

meno.

pp

nev - er pro - ceed to follow that light, But al - ways fol - low me.

CHOS

Fol - low, Fol - low, Fol - low on!

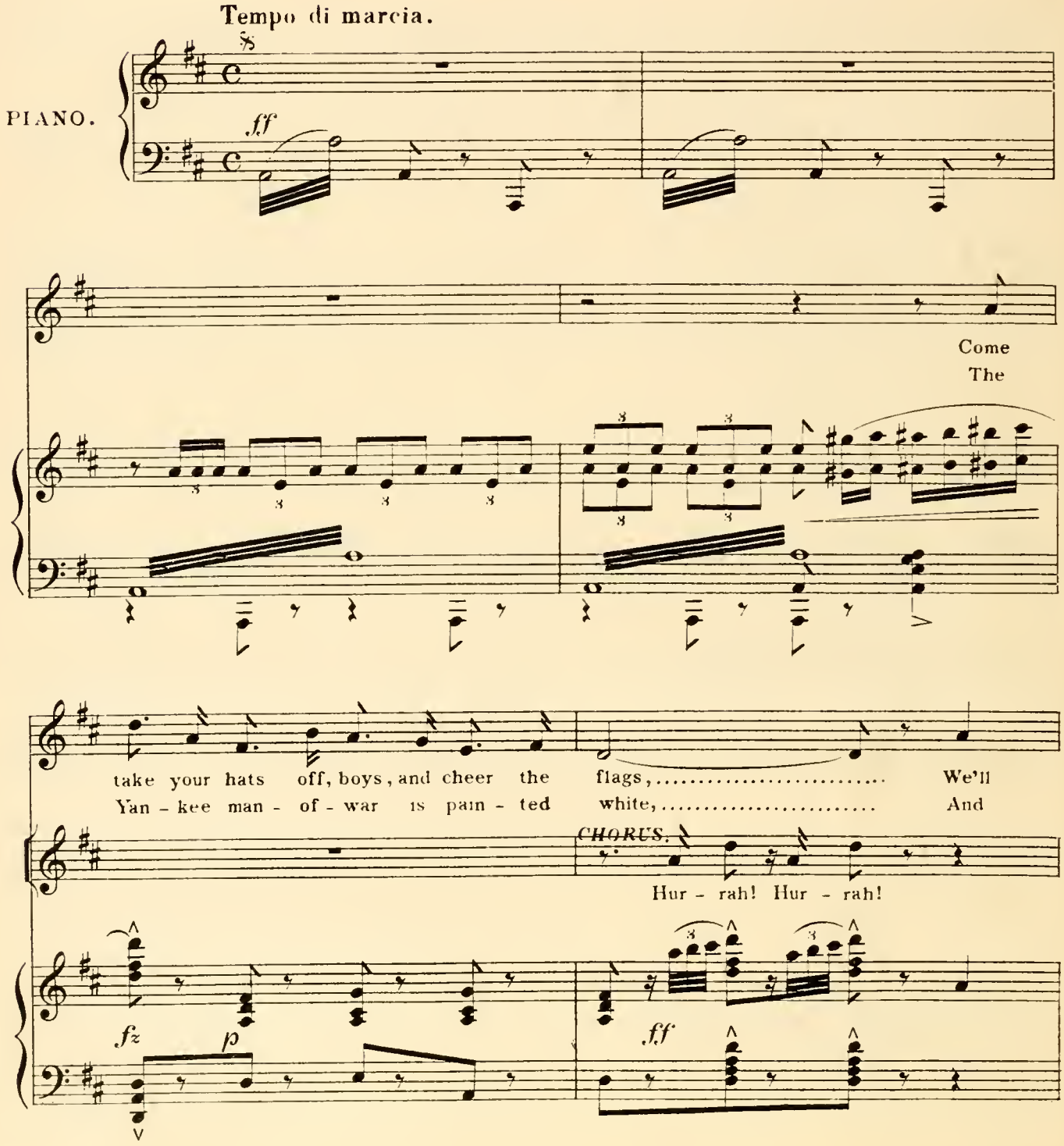
a tempo.

pp rit.

f

D.S.

No. 12. SONG & CHORUS—"WE'LL STAND AND DIE TOGETHER."



set 'em float - ing on the breeze to - ge - ther, ... The
hearts of oak are in the men that man her, ... The

p *ff* *ffz* *ffz*

two, my lads, a - gainst all fo - reign rags, ... Oh
Brit - ish tars are dev - ils in a fight ..... And go

CHORUS.

Hur - rah! Hur - rah!

p *ff* *ffz* *fz*

let the li - on wear the ea - gle's fea - ther; ..... For it's
down to death be-fore they'll strike their ban - ner. ..... While the

TRUMPET.

broth - er, now, and broth-er, It's the loy - al child and moth- er, It's the
shot and shell are fly - ing And the jol - ly boys are dy - ing, The

Stars and Stripes and Un - ion Jack to - ge - - ther. Then
Eng - lish tars will ne - ver strike their ban - - ner. Then

L'istesso tempo.

here's to good Old Glo - ry, And the dear old Un - ion Jack, In...

mf

bat - tle fierce and go - ry Let's fight, boys, back to

fz

back, We won't for-get We're broth - ers yet And

birds of a sin - gle fea - ther, With our flags un - furled, A -

rit.

- gainst all the world, We'll stand and die to - ge - ther.

ffz *a tempo*

CHORUS.

Then here's to good Old Glo - ry And the dear old Un - ion

Then here's to good Old Glo - ry And the dear ol Un - ion

Then here's to good Old Glo - ry And the dear old Un - ion

ff

Jack, In... bat - tle fierce and go - ry Let's

Jack, In... bat - tle fierce and go - ry Let's

Jack, In... bat - tle fierce and go - ry Let's

ffz

fight, boys, back to back, We won't for-get We're

fight, boys, back to back, We won't for-get We're

fight, boys, back to back, We won't for-get We're

broth - ers yet And birds of a sin - gle fea - ther, With our

broth - ers yet And birds of a sin - gle fea - ther, With our

broth - ers yet And birds of a sin - gle fea - ther, With our

rit.

flags un - furled, A - gainst all the world, We'll stand and die to -

flags un - furled, A - gainst all the world, We'll stand and die to -

flags un - furled, A - gainst all the world, We'll stand and die to -

ff *a tempo*

ge - - ther.

ge - - ther.

ge - - ther.

f.f

Fine.

D. C.

Nº 13. SONG— (BLINKY BILL.) "SHE IS THE BELLE OF NEW YORK."

Tempo di Valse.

PIANO. *ff*

B.B. BLINKY BILL.

There's a great lit - tle girl in a
There is - n't a tough in a

B.B.

queer lit - tle gown Who's the pride of the Sal - va - tion Ar - my, ... And
Bow - e - ry dive That is - n't dead gone on the las - sie, ... And

B.B.

when she ap - pears in this part of the town; Why, she sets the whole
a - ny hot guy would - n't long be a - live If with her he should

B.B.

neigh-bour-hood balm-y..... She's got a blue eye that's as
ev-er get sas-sy..... I tell you right now she's a

B.B.

bright as the sky That is smil-ing so ten-der a-bove her,.....
re-gu-lar bird, As dain-ty as ev-er you saw fly;.....

B.B.

... And the boys and the girls could-n't tell you just why, But there
... And when she's a-round, well, I give you my word Dat we

B.B.

is-n't a one that don't love her..... Oh!
don't read a ting but de War Cry..... Oh!

CHORUS.

She is the Belle of New York, ... The

p

sub - ject of all the town talk; . . . . . She

makes the old Bow - e - ry Fra - grant and flow - e - ry,

When she goes out for a walk . . . . . She's

soft as a snow - y white dove, ... She's

sim - ply cre - a - ted to love, ... The

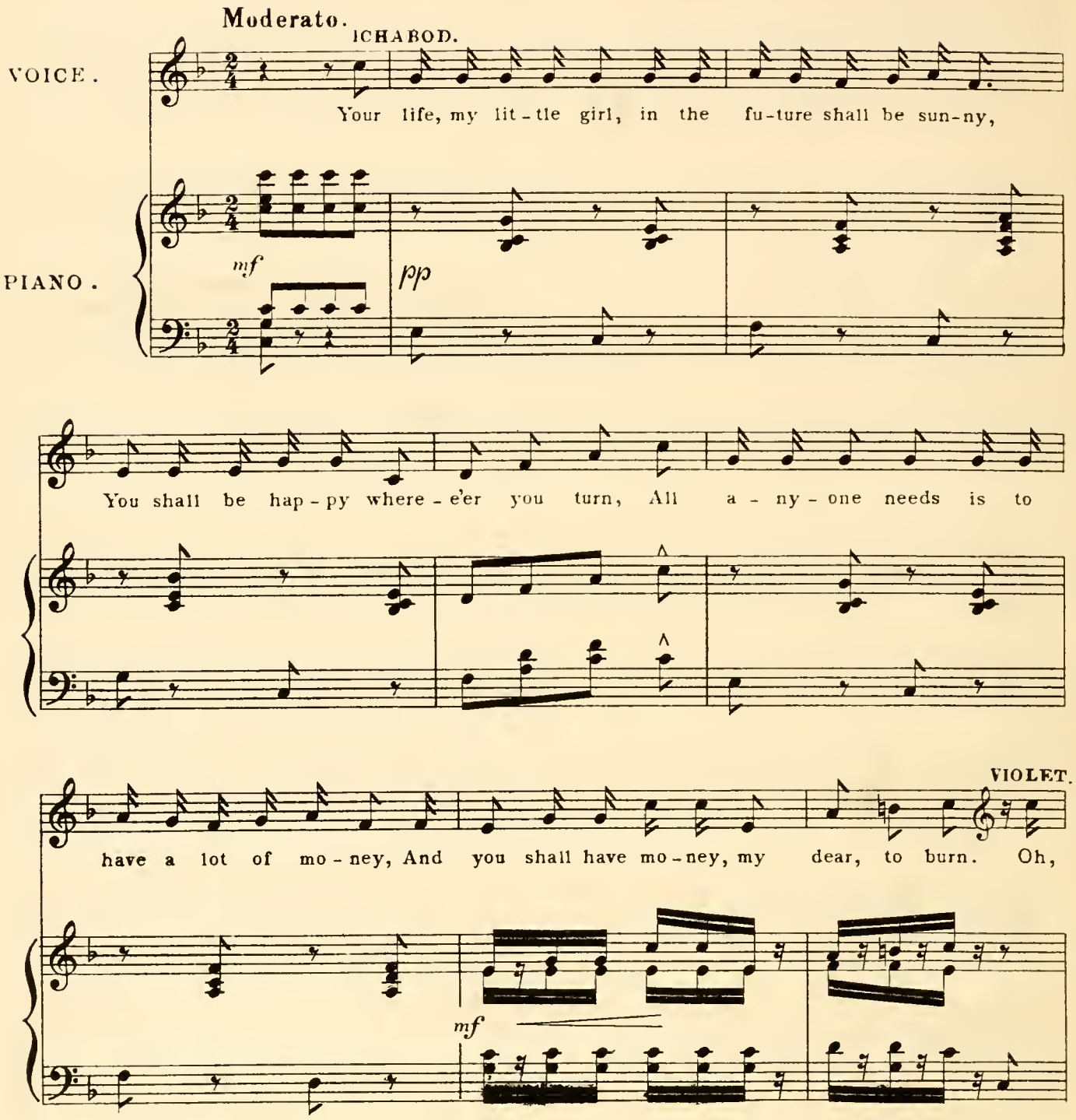
fel - lows all sigh for her— They would all die for her—

She is the Belle of New York . . . . . .

D.S.

Repeat Chorus for Dance after Second Verse.

Nº 14. FINALE. ACT I.



Più mosso.

agitato

IC:

sir! oh, sir! I real - ly must re - fuse it. But

mf

HARRY.

that would - n't be a nice thing to do. I

VIO:

want you to have it, if I have got to lose it. But

mf

I in - sist that he shall give it back to you. Oh! I've

Moderato.

done ve-ry well up to now..... As a sim-ple lit-tle girl, As a

qui-et lit-tle girl. And I real-ly would ne-ver know how,..... To con-

-duct my-self as an heir-ess. I've lived in a mo-dest lit-tle

way,..... Like a qui-et lit-tle girl, Like a sim-ple lit-tle girl, And I

feel it my du - ty to say..... That I wont be a mil - lion -

fz

EVERYBODY. LADIES.

- air - ess. Oh! She's done ve - ry well up to now,..... As a

f mf

sim-ple lit-tle girl, As a qui-et lit-tle girl, And she real-ly would ne-ver know

As sim-ple girl, As qui-et girl, And she real-ly would ne-ver know

As sim-ple girl, As qui-et girl, And she real-ly would ne-ver know

f

how..... To con - duct her - self as an heir - ess. She's

how..... To con - duct her - self as an heir - ess. She's

how..... her - self as an heir - ess. She's

mf *f*

lived in a mo-dest lit-tle way Like a sim-ple lit-tle girl, Like a

lived in a mo-dest lit-tle way, lit-tle way A sim-ple girl,

lived in a mo-dest lit-tle way, lit-tle way A sim-ple girl,

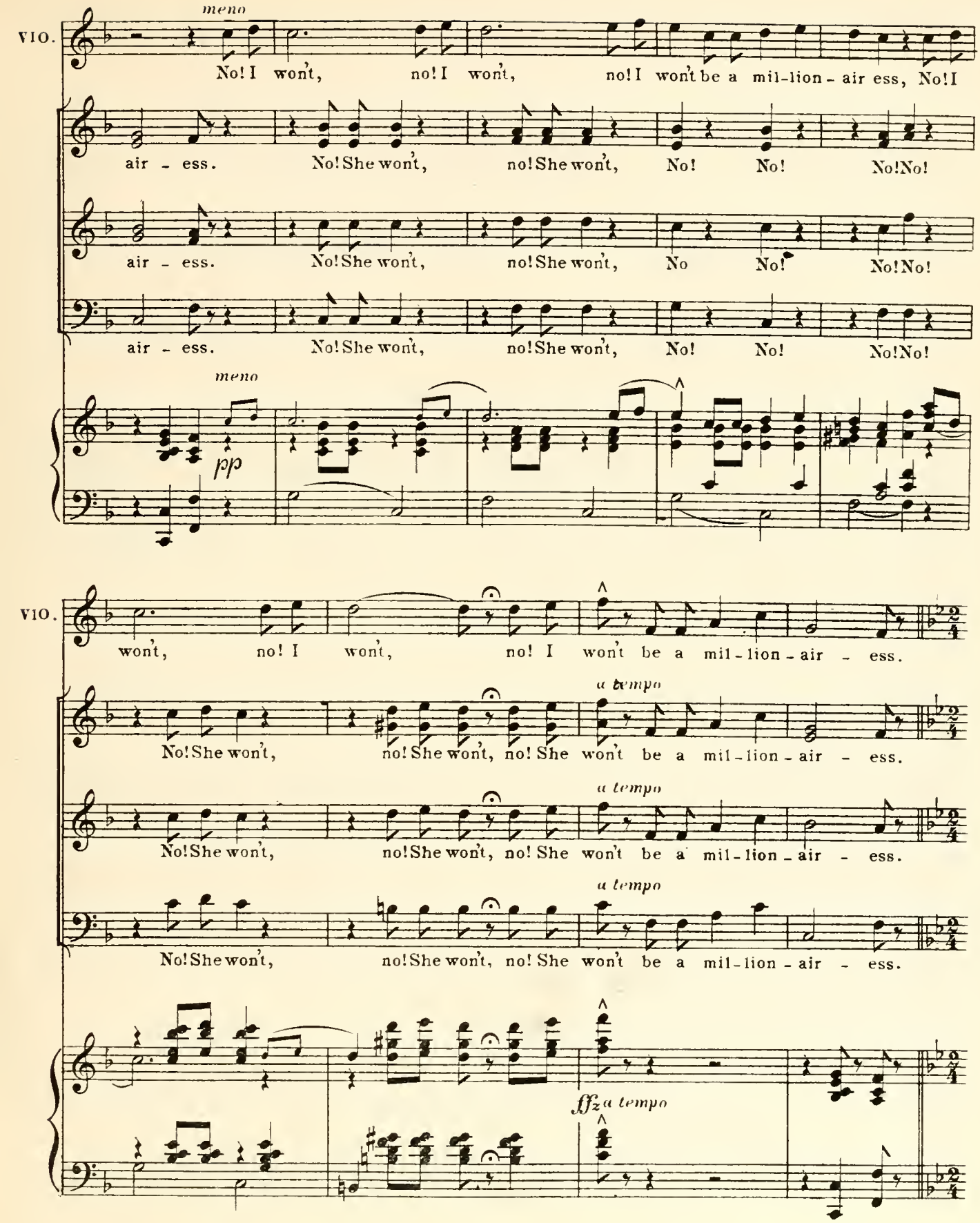
mf

qui-et lit-tle girl, And she feels it her du-ty to say..... That she won't be a mil-lion-

A qui-et girl, And she feels it her du-ty to say, yes to say That she won't be a mil-lion-

A qui-et girl, And she feels it her du - ty to say That she won't be a mil-lion-

ffz *ff* *ffz*


meno
VIO.
No! I won't, no! I won't, no! I won't be a mil-lion-air ess, No! I
air - ess. No! She won't, no! She won't, No! No! No! No!
air - ess. No! She won't, no! She won't, No No! No! No!
air - ess. No! She won't, no! She won't, No! No! No! No!
meno
pp
VIO.
won't, no! I won't, no! I won't be a mil-lion-air - ess.
a tempo
No! She won't, no! She won't, no! She won't be a mil-lion-air - ess.
a tempo
No! She won't, no! She won't, no! She won't be a mil-lion-air - ess.
a tempo
No! She won't, no! She won't, no! She won't be a mil-lion-air - ess.
ffz a tempo

Galop.

VIO.

If you want a mil - lion - air - ess, If you're look - ing for an heir - ess, Here's a

mf

lit - tle group of la - dies that will make your mo - ney fly, We are

free to say we han - ker To be chum - my with your ban - ker, And we'd

like to give you les - sons in the art of rol - ling high.

ffz

VIO.

We can go the pace, High hi! High hi!

They can go the pace, High hi! High hi!

High hi! High hi!

High hi! High hi!

f *ff*

VIO.

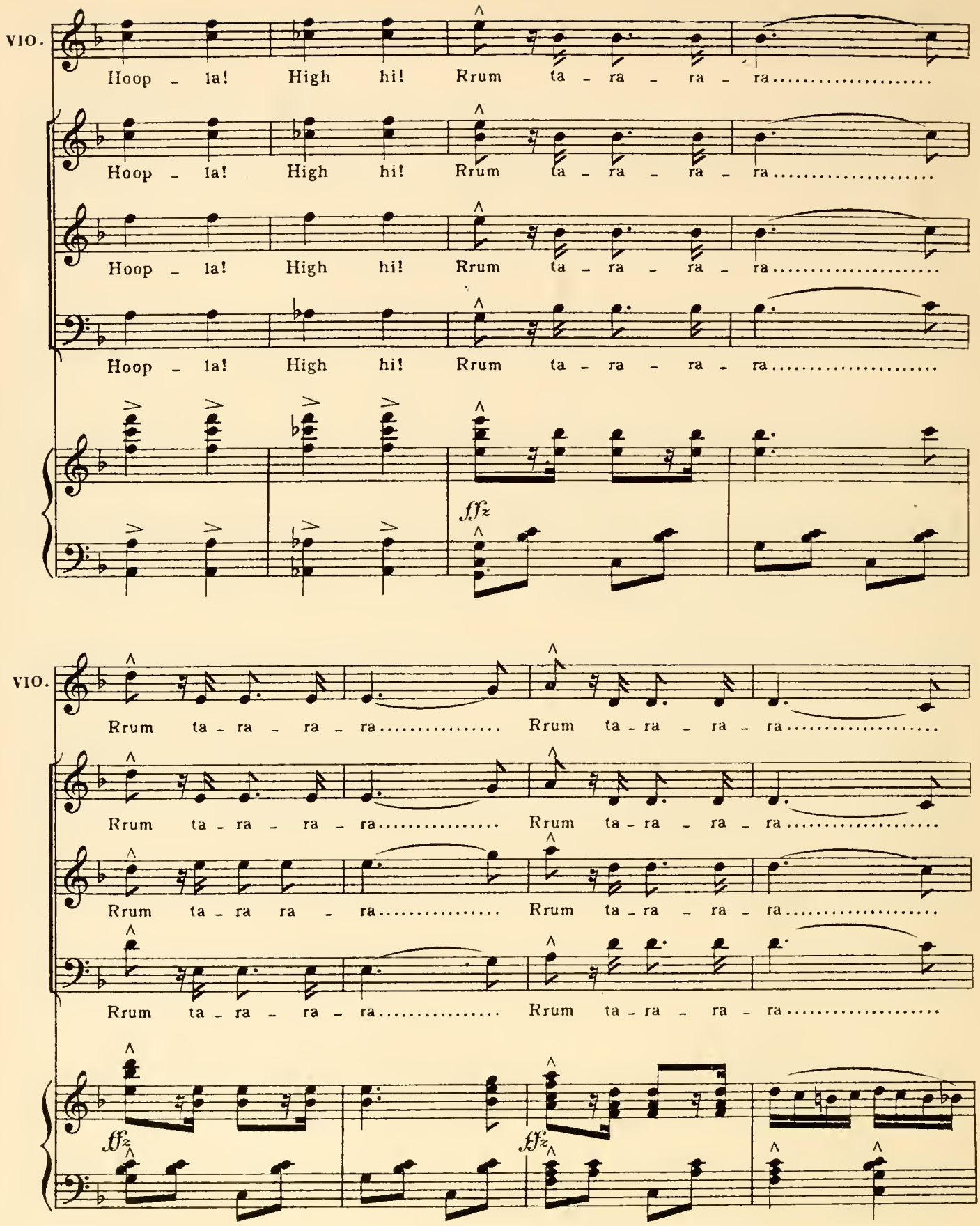
We'll be in the race, High hi! High hi!

They'll be in the race, High hi! High hi!

High hi! High hi!

High hi! High hi!

ff


VIO.
Hoop - la! High hi! Rrum ta - ra - ra - ra.....
Hoop - la! High hi! Rrum ta - ra - ra - ra.....
Hoop - la! High hi! Rrum ta - ra - ra - ra.....
Hoop - la! High hi! Rrum ta - ra - ra - ra.....
ffz
VIO.
Rrum ta - ra - ra - ra..... Rrum ta - ra - ra - ra.....
Rrum ta - ra - ra - ra..... Rrum ta - ra - ra - ra.....
Rrum ta - ra ra - ra..... Rrum ta - ra - ra - ra.....
Rrum ta - ra - ra - ra..... Rrum ta - ra - ra - ra.....
ffz
ffz

VIO.

We are ne - ver slow. High hi! High hi!

They are ne - ver slow. High hi! High hi!

High hi! High hi!

High hi! High hi!

f *ffz*

VIO.

Keep you on the go, High hi! High hi!

Keep you on the go, High hi! High hi!

High hi! High hi!

High hi! High hi!

f *ff*

VIO.

Hoop - la! High hi! Rrum ta - ra - ra - ra, If you

Hoop - la! High hi! Rrum ta - ra - ra - ra, If you

Hoop - la! High hi! Rrum ta - ra - ra - ra, If you

Hoop - la! High hi! Rrum ta - ra - ra - ra, If you

ff *ffz*

VIO.

want to spend your mo - ney here we are, High hi! If you

want to spend your mo - ney here they are, High hi! If you

want to spend your mo - ney here they are, High hi! Oh

want to spend your mo - ney here they are, High hi! Oh

VIO.

want a mil - lion - air - ess, If you're look - ing for an heir - ess, Here's a

want a mil - lion - air - ess, If you're look - ing for an heir - ess, Here's a

If you want a mil - lion - air - ess,

If you want a mil - lion - air - ess,

VIO.

lit - tle group of la - dies that will make your mo - ney fly, We are

lit - tle group of la - dies that will make your mo - ney fly, We are

If you're look - ing for an heir - ess,

If you're look - ing for an heir - ess,

VIO.

free to say we han - ker To be chum my with your ban - ker, And we'd

free to say we han - ker To be chum my with your ban - ker, And we'd

They are free to say they han - ker

They are free to say they han - ker

VIO.

like to give you les - sons in the art of rol - ling high, In the

like to give you les - sons in the art of rol - ling high, In the

To be chum - my with your ban - ker, The

To be chum - my with your ban - ker, The

VIO.

art of rol - ling high, In the art of rol - ling high, In the

art of rol - ling high, In the art of rol - ling high, In the

art of rol - ling high, In the art of rol - ling high, In the

art of rol - ling high, In the art of rol - ling high, In the

VIO.

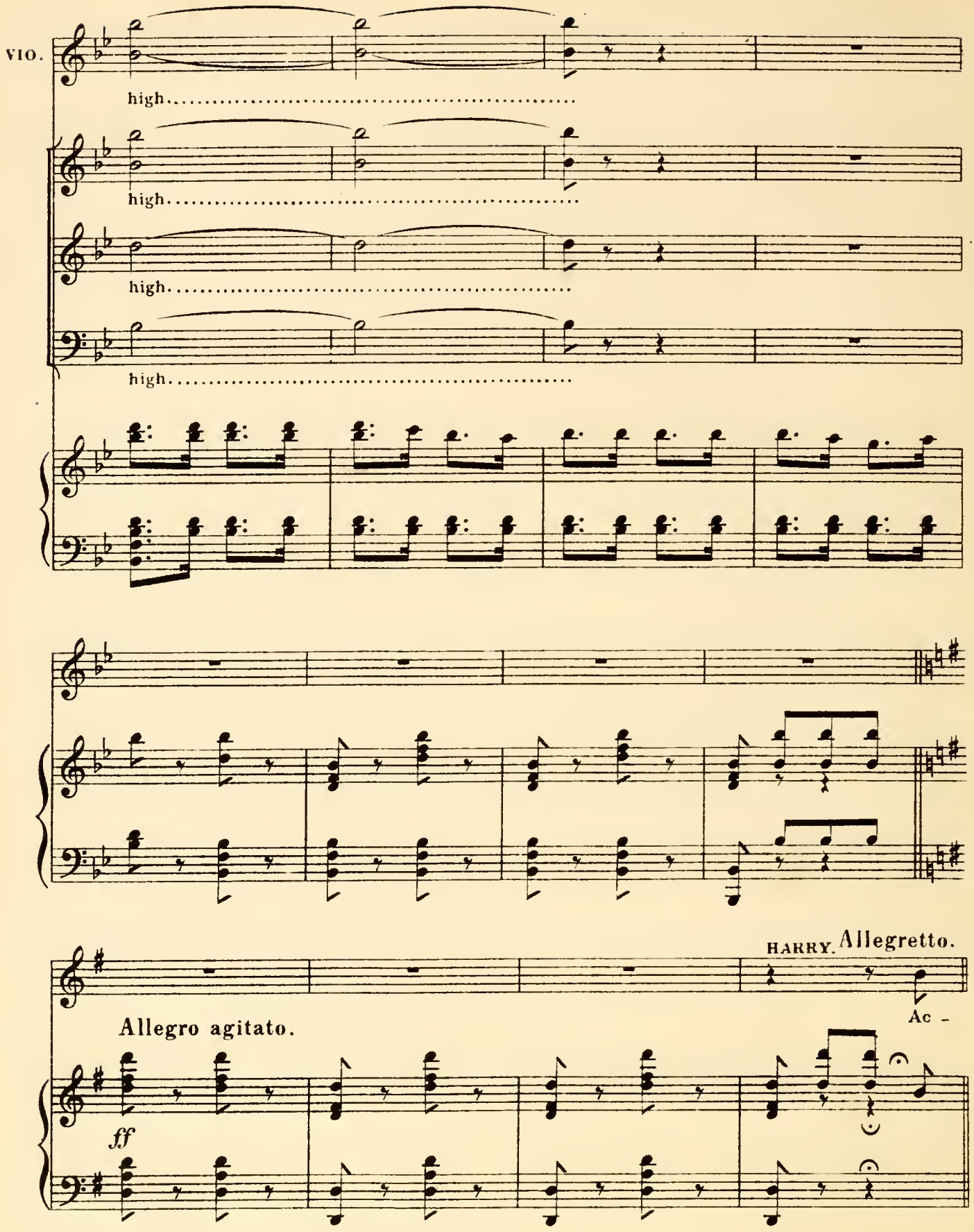
art of rol - - - ling

art of rol - - - ling

art of rol - - - ling

art of rol - - - ling

ff


VIO.
high
high
high
high
HARRY. Allegretto.
Ac -
Allegro agitato.
ff

-cept, I beg, my fa-ther's pro-po-si-tion, I shall be

pp

VIOLET.

sa-tis-fied if you do I will ac-cept it, sir,

mf

on one con-di-tion, That I shall re-store your wealth to you,

p

ff

HAR:

And that will I do as quick-ly as I can, sir. For

a tempo

IC:

my fate, fair maid, you must not care. Now, lit-tle

pp *mf*

girl, I a-wait your fi-nal an-swer. Well, I've changed my mind! I'll

VIO:

fz *f*

Allegro agitato.

VIO. be your heir.

She'll be his heir; now

She'll be his heir, she'll be his heir; now is-n't that real

She'll be his heir, she'll be his heir; now is-n't that real

She'll be his heir; now is-n't that real

rall. *a tempo* *mf*

be his heir; now

- kind of her? She'll be his heir, She'll be his heir; now is - n't that re -

- kind of her? She'll be his heir, She'll be his heir; now is - n't that re -

- kind of her? She'll be his heir; now is - n't that re -

- fined of her? She'll be real nice, She'll make a sa - cri -

- fined of her? She'll be real nice, She'll be real nice, She'll make an aw - ful

- fined of her? She'll be real nice, She'll be real nice, She'll make an aw - ful

ff

rall.

- fice, She'll say good - bye to pov - er - ty and be his

sa - cri - fice, She'll say good - bye to pov - er - ty and be his

sa - cri - fice, She'll say good - bye to pov - er - ty and be his

rall.

Tempo di Marcia.

VIOLET.

meno

But they

heir. Follow on, Follow on, when the light of Faith you see,

heir. Follow on, Follow on, when the light of Faith you see,

heir. Follow on Follow on when the light of Faith you see,

f *meno* *pp*

VI.

nev_er pro_ceed to fol_low that light But al_way fol_low me.

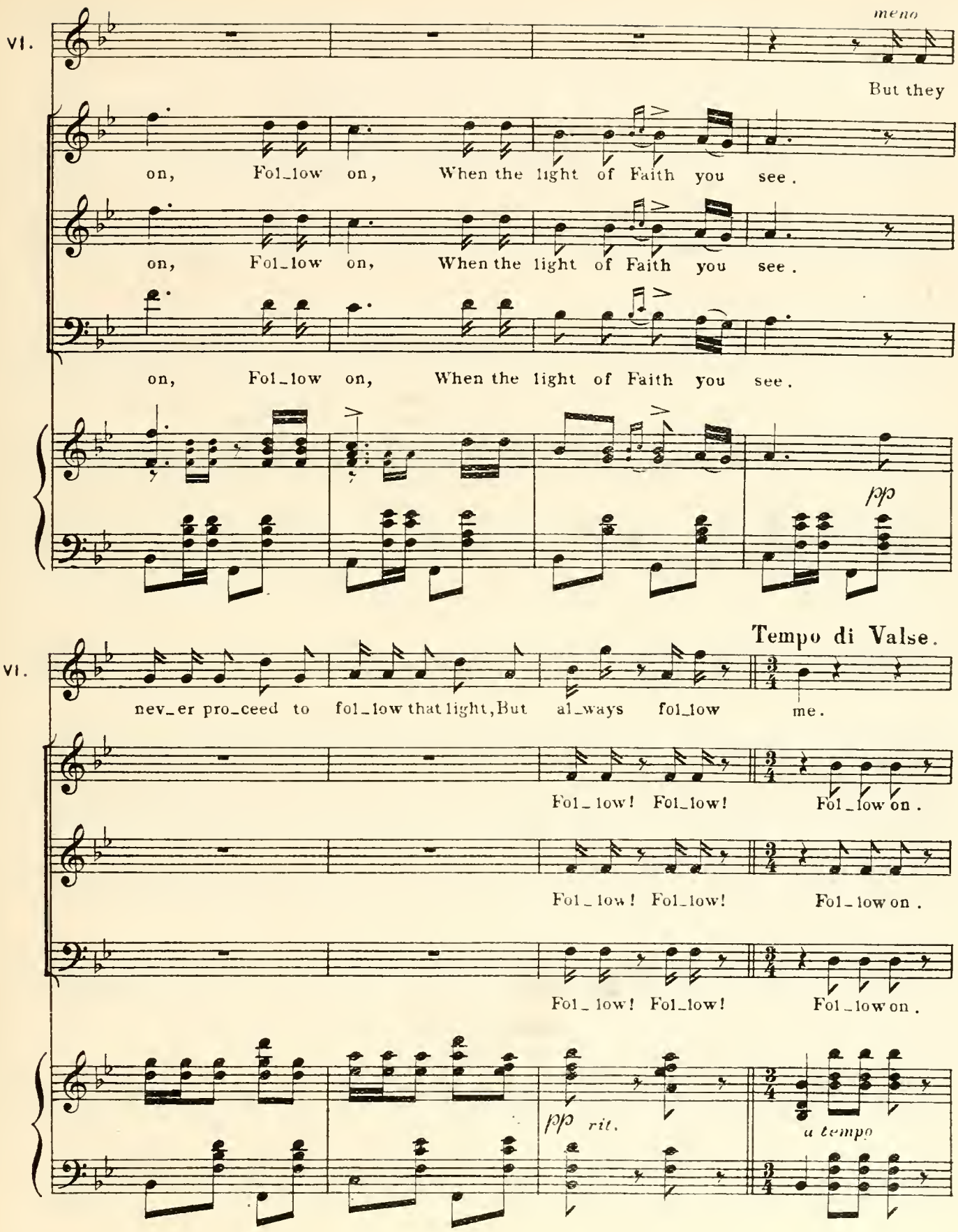
Fol_low

Fol_low

Fol_low

a tempo

ff *f*


meno
VI.
But they
on, Fol_low on, When the light of Faith you see.
on, Fol_low on, When the light of Faith you see.
on, Fol_low on, When the light of Faith you see.
pp
Tempo di Valse.
VI.
nev_er pro_ceed to fol_low that light, But al_ways fol_low me.
Fol_low! Fol_low! Fol_low on.
Fol_low! Fol_low! Fol_low on.
Fol_low! Fol_low! Fol_low on.
pp rit.
a tempo

ICABOD.

Oh! she is the belle of New York,..... The

sub_ject of all the town talk..... She makes the old

Bow_e_ry Fra_grant and flow_er_y, When she goes out for a

walk..... She's soft as a snow_y white

1. dove, ... She's sim - ply cre - a - ted to

1. love, ... The fel - lows all sigh for her, They would all

1. die for her, She is the belle of New York.....

Oh,

Oh,

Oh,

ff

she is the belle of New York, ... The sub_ject of

she is the belle of New York, The sub_ _ _

she is the belle of New York of New York, The sub_ject of

all the town talk, ... She makes the old Bow_e_ry

_ject of all the town talk, She makes the old Bow_e_ry

all the town talk, the town talk, She makes the old Bow_e_ry

Fra_grant and flow_er_y When she goes out for a walk ..... She's

Fra_grant and flow_er_y When she goes out for a walk. She's

Fra_grant and flow_er_y When she goes out for a walk. She's

soft as a snow_y white dove, ... She's sim_ply cre_

soft as a snow_y white dove,... She's sim _ _

soft as a snow_y white dove, She's sim _ _

mf

_ a _ ted to love..... The fel_lows all sigh for her,

_ ply cre_a_ted to love.. The fel _ _ lows all

_ ply cre_a_ted to love The fel _ lows all

They would all die for her, She is the belle of New York.....

sigh for her, Oh! She is the belle of New York.

sigh for her, Oh! She is the belle of New York.

Moderato.

VIOLET.

Per_haps it's best that I should ac_qui_ese..... And

pp

VI. thus gain time to think And save a lot of talk, If I can help this youth per_haps he'll

VI. bless, The mem_ry of the girl he knew as the belle of New

Very slow Waltz Tempo.

VI. York. They call me the

mf f mf p

VI. belle of New York..... and a sim_ple lit_tle shy Sal_va_tion

VI. ar - my girl, They say that I'm all the town

mf

VI. talk..... Oh my poor stu - pid lit_tle head is in a dread - ful

VI. whirl, They call me the belle of New York..... They

mf

VI. say that I'm all the town talk,..... And

VI. I a mere Sal - va - tion ar - my girl..... I've

rit.

VI. tried to gain a re_pu_tation as a girl of mo_dest va_ri_e_ty,

ALL PRINCIPAL LADIES. The

HARRY. She is the

Yes she's the belle

pp *a tempo* *pp*

grazioso.

VI. I've shunned so_ci_e_ty, Lived with much pi_e_ty

belle

P.L. belle of ..... New York .....

H.

VI. I have tried to be a bul_wark of re_li_gious strength and so_bri_e_ty.

CORA AND FIFI. Ha lit_tle

BRIDESMAIDS. Ha

HARRY.

H. Yes she is the belle

VIOLET.

I'm the

CORA AND FIFI.

minx, Lit_tle minx, Hear her say, Hear her say, She's the

BRIDESMAIDS.

Lit_tle minx, Hear her say, Lit_tle minx, Hear her say, She's the

HARRY AND ICHABOD.

Lit_tle dear, Lit_tle dear, Gen_tle maid Gen_tle maid,

ALL OTHER MALE PRINCIPALS.

Lit_tle minx, Hear her say, Lit_tle minx, Hear her say,

SOPRANOS. *cue.(Bridesmaids)*

Lit_tle minx, Lit_tle minx, Hear her say, Hear her say, She's the

TENOR. *cue.(Principals)*

Lit_tle minx, Lit_tle minx, Hear her say, Hear her say,

BASS.

Lit_tle dear, Gentle maid, Lit_tle dear, Gentle maid,

Più mosso. *pressez.*

mf cresc.

VI.

belle of gay New York ..... The sub - ject

C.& F.

belle of gay New York ..... The sub - ject

BRI.

belle of gay New York ..... The sub - ject

H.& I.

Oh yes, she's the sweetest girl in town, Oh yes

M.P.

That she is the sweetest girl in town, That she

belle of gay New York ..... The sub - ject

Oh yes, she's the sweetest girl in town, Oh yes

Oh yes, she's the sweetest girl in town, Oh yes

f

VI.

of all talk..... They call me the belle of New

C.&F.

of all talk..... She thinks she's the belle of New

BRI.

of town talk..... She thinks she's the belle of New

H.&I.

She's the sweetest girl in the town..... Yes

M.P.

is the sweetest girl in the town ..... She

of town talk..... She thinks she's the belle of New

She's the sweetest girl in the town..... Yes

She's the sweetest girl the town..... Yes

VI.

York..... The subject off all the town talk..... They

C. & F.

York..... Did you ever hear such silly talk..... As to

BRI.

York..... Did you ever hear such silly talk..... As to

H. & I.

She is the belle of New York..... The subject of all the town

M.P.

thinks she's the belle of New York..... Did you ev_er hear such sil_ly

York..... Did you ever hear such silly talk..... As to

She is the belle of New York..... The subject of all the town

She is the belle of New York..... The subject of all the town

VI.

call me the belle of New York, Yes, They

C.& F.

say she's the belle of New York, Oh, she

BRI.

say she's the belle of New York, Oh, she

H.&I.

talk..... Yes she is the belle of New York,

M.P.

talk..... That she is the belle of New York,

say she's the belle of New York, Yes, They

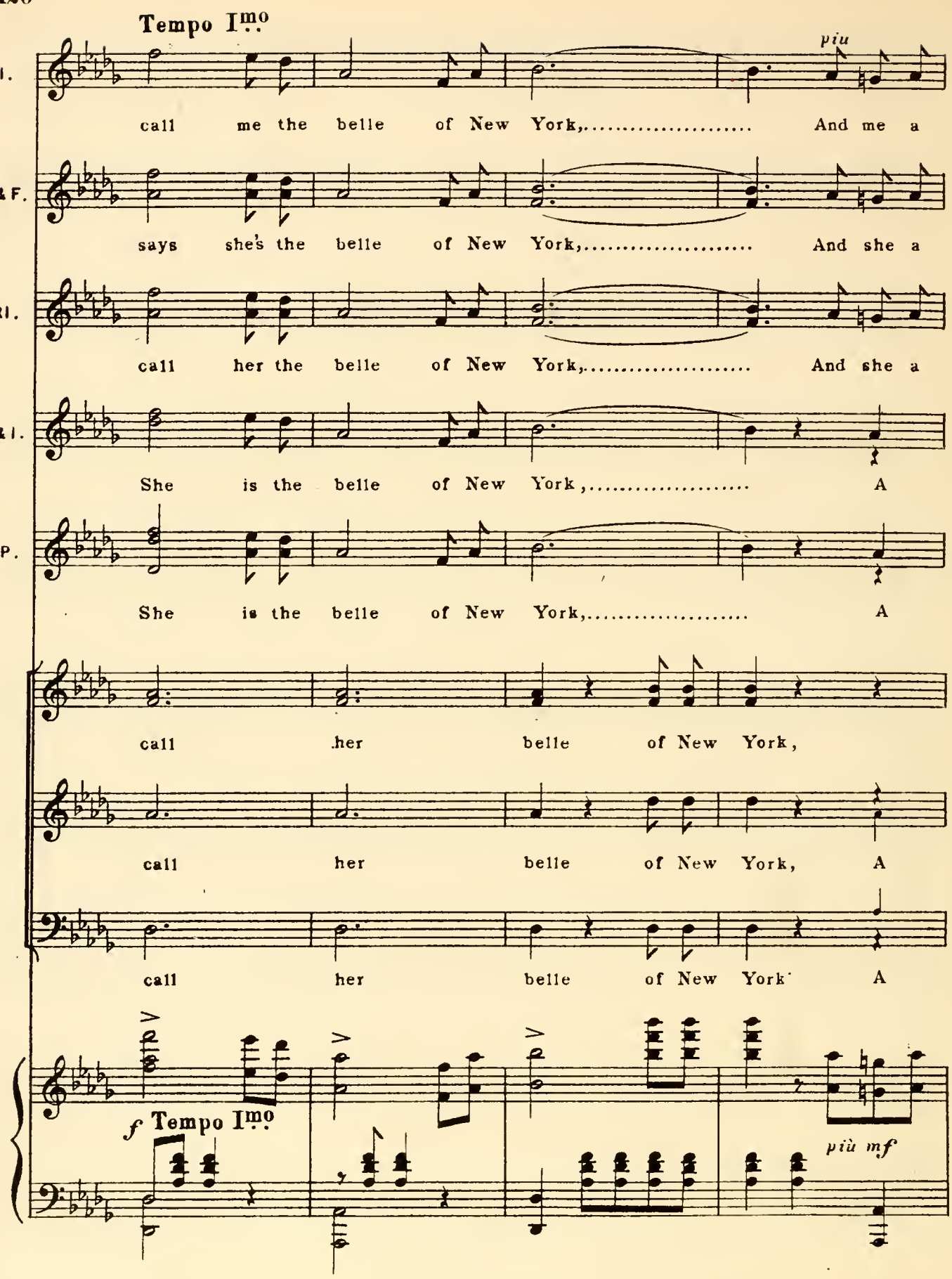
talk..... Yes she is the belle of New York,

talk..... Yes she is the belle of New York,

rall.

pesante.

The Belle of New York.


Tempo Imo
piu
VI.
call me the belle of New York, And me a
C.& F.
says she's the belle of New York, And she a
BRI.
call her the belle of New York, And she a
H.& I.
She is the belle of New York, A
M.P.
She is the belle of New York, A
call her belle of New York,
call her belle of New York, A
call her belle of New York A
f Tempo Imo
più mf

Tempo I^{mo}

VI.

sim - ple lit-tle shy Sal-va-tion ar - my girl, The sub - ject of

C.&F.

sim - ple lit-tle shy Sal-va-tion ar - my girl, They say that she's

BRI.

sim - ple lit-tle shy Sal-va-tion ar - my girl, They say that she's

H.&C.

Sal - - va - tion ar - my girl, No doubt she is

M.P.

Sal - - va - tion ar - my girl, She says she is

army girl, She's

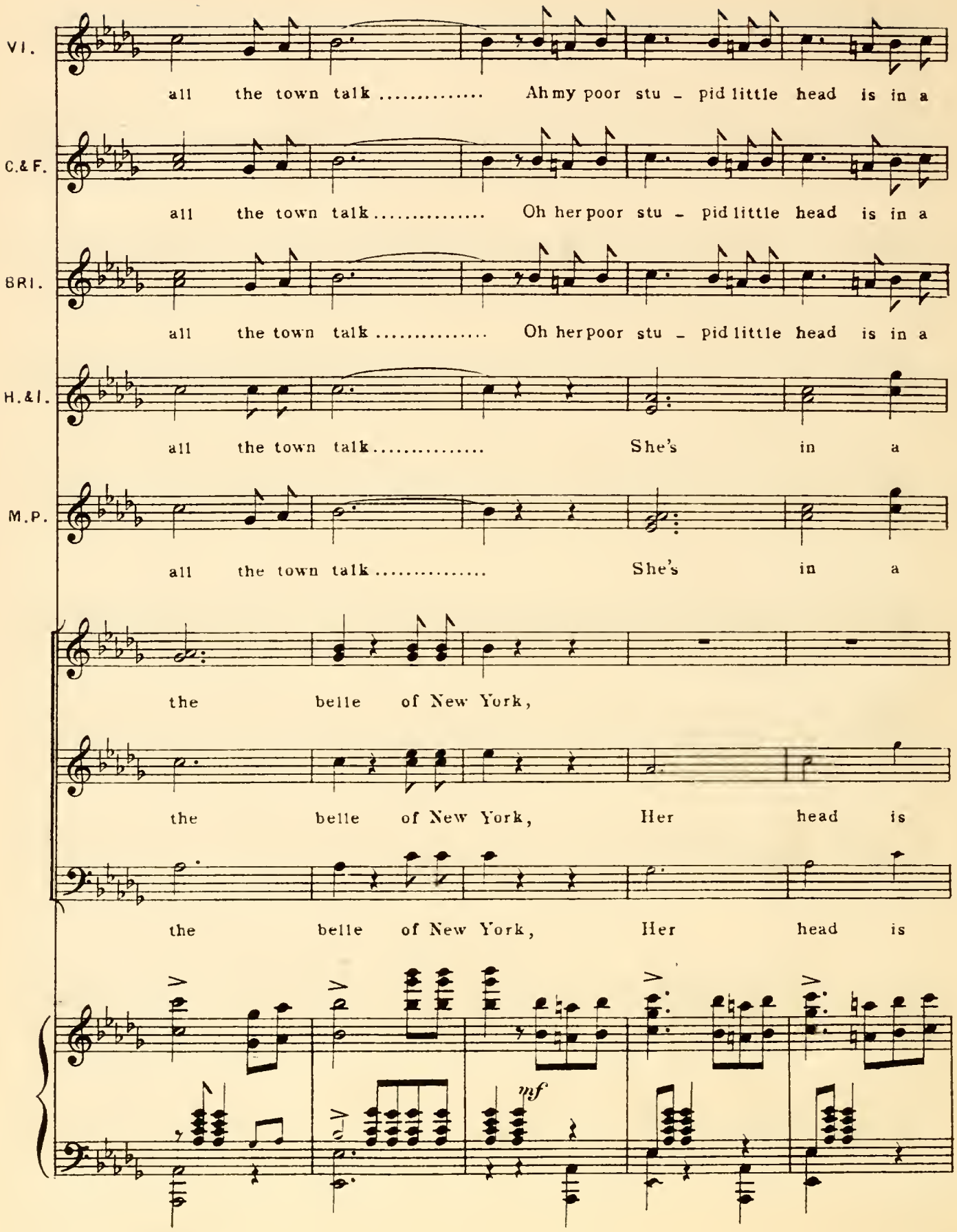
Sal - - va - tion ar - my girl, army girl, She's

Sal - - va - tion ar - my girl, army girl, She's

Tempo I^{mo}

f

f


VI.
all the town talk ..... Ah my poor stu - pid little head is in a
C.& F.
all the town talk ..... Oh her poor stu - pid little head is in a
BRI.
all the town talk ..... Oh her poor stu - pid little head is in a
H.& I.
all the town talk ..... She's in a
M.P.
all the town talk ..... She's in a
the belle of New York,
the belle of New York, Her head is
the belle of New York, Her head is
mf

Più mosso.

VI.

dread - ful whirl.

C.& F.

dread - ful whirl. They call her the belle of New York.....

BRI.

dread - ful whirl.

H & I.

dread - ful whirl. She is the

M.P.

dread - ful whirl. The belle of

She's the belle

in a whirl, She's the belle The belle of

in a whirl, She's the belle The belle of

>Più mosso.

mf

VI.

Yes

C.& F.

..... They say that she's all the town talk ..... They

BRI.

They

H.& I.

belle of New York, The subject of town talk

M.P.

gay New York, The subject of town talk

of New York,

gay New York, of New York, The subject of town talk

gay New York, of New York, The subject of town talk

VI. I am the belle of gay New York ..... The

C.& F. call her the belle of gay New York ..... The

BRI. call her the belle..... of New York ..... The

H.&I. The belle of gay New York,

M.P. The belle of gay New York,

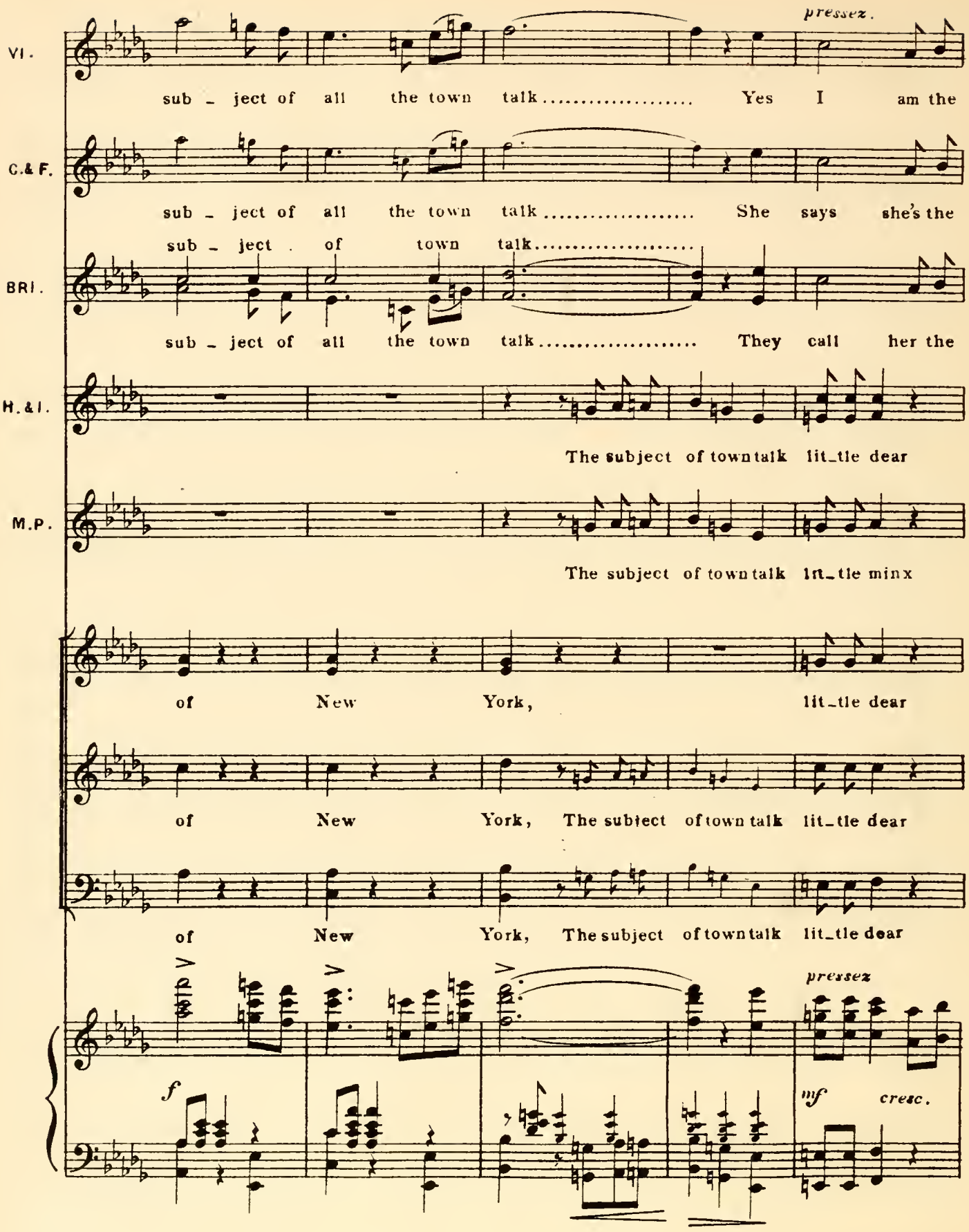
She's the belle,

She's the belle, The belle of gay New York

She's the belle, The belle of gay New York

sf

The Belle of New York.


pressez.
VI.
sub - ject of all the town talk..... Yes I am the
C.& F.
sub - ject of all the town talk..... She says she's the
sub - ject . of town talk.....
BRI.
sub - ject of all the town talk..... They call her the
H.& I.
The subject of town talk lit_tle dear
M.P.
The subject of town talk lit_tle minx
of New York, lit_tle dear
of New York, The subject of town talk lit_tle dear
of New York, The subject of town talk lit_tle dear
pressez
f
mf
cresc.

VI.

belle, Yes I am the belle, The belle of gay New

C.&F.

belle, She says she's the belle, The belle of gay New

3RI.

belle, They call her the belle, She's the belle of gay New

H.&I.

Lit_tle dear, Hear her say, Gen_tle maid, Oh yes, she's the

M.P.

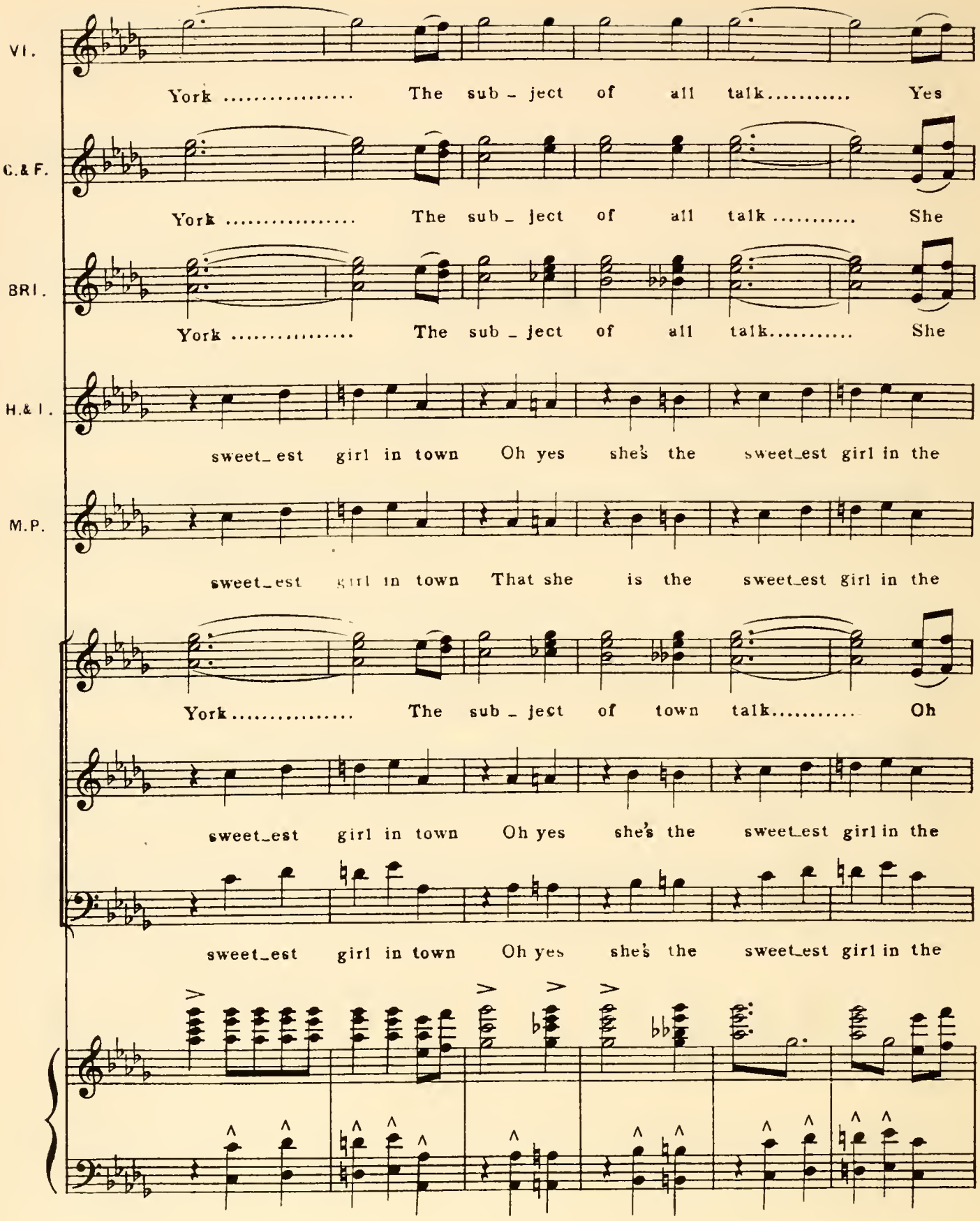
Lit_tle minx, Hear her say, Hear her say, That she is the

Lit_tle dear, Hear her say, Hear her say, she's the belle of gay New

Lit_tle dear, Hear her say, Hear her say, Oh yes, she's the

Lit_tle dear, Hear her say, Hear her say, Oh yes, she's the

ff


VI.
York ..... The sub - ject of all talk..... Yes
C.& F.
York ..... The sub - ject of all talk ..... She
BRI.
York ..... The sub - ject of all talk..... She
H.& I.
sweet_est girl in town Oh yes she's the sweet_est girl in the
M.P.
sweet_est girl in town That she is the sweet_est girl in the
York..... The sub - ject of town talk..... Oh
sweet_est girl in town Oh yes she's the sweet_est girl in the
sweet_est girl in town Oh yes she's the sweet_est girl in the

VI.

I am the belle of New York,..... The sub_ject of all the town

C.& F.

says she's the belle of New York,..... The sub_ject of all the town

BRI.

says she's the belle of New York,..... The sub_ject of all the town

H.& I.

town..... Yes she is the belle of New York..... The

M.P.

town..... She says she's the belle of New York..... The

Yes she's the belle of New York,..... The sub_ject of all the town

town..... Yes she is the belle of New York..... The

town..... Yes she is the belle of New York..... The

fz

VI.

talk..... Yes I am the belle of New York,.....

C.& F.

talk..... She thinks she's the belle of New York,.....

BRI.

talk..... She thinks she's the belle of New York,.....

H.& I.

sub_ject of all the town talk..... Yes she is the belle of New York,

M.P.

sub_ject of all the town talk..... That she is the belle of New York,

talk..... Yes she is the belle of New York,..... Oh

sub_ject of all the town talk..... Yes she is the belle of New York,

sub_ject of all the town talk..... Yes she is the belle of New York,

rall.

Tempo I^{mo}

VI. Yes, yes I am the belle of New York, And I a shy sal_va_tion

C.& F. Yes, She says she's the belle of New York a little shy sal_va_tion

BRI. Yes, Oh she is the belle of New York a little shy sal_va_tion

H.& I. Yes, yes she is the belle of New York ..... A

M.P. Yes, She says she's the belle of New York..... A

She is the belle of New York ..... A sim_ple little shy sal_va_tion

She is the belle of New York ..... A Sal - va - tion

She is the belle of New York ..... A Sal - va - tion

Tempo I^{mo}

ff

VI.

ar _ my girl The sub _ ject of all the town talk, And my poor

C.&F.

ar _ my girl The sub _ ject of all the town talk, And my poor

BRI.

ar _ my girl The sub _ ject of all the town talk, And my poor

H.&I.

shy Sal _ va _ tion ar _ my girl The sub _ ject of talk,

M.P.

shy Sal _ va _ tion ar _ my girl The sub _ ject of talk,

ar _ my girl The sub _ ject of all the town talk ..... And her poor

ar _ my girl The sub _ ject of all the town talk .....

ar _ my girl The sub _ ject of all the town talk .....

ff

VI.

stu - pid lit - tle head is in a dread - ful whirl, Yes I am the

C.& F.

stu - pid lit - tle head is in a dread - ful whirl, She thinks she's the

BRI.

stu - pid lit - tle head is in a dread - ful whirl, She thinks she's the

H.& I.

She's in a dread - ful whirl, She's

M.P.

Her head is in a whirl, She

stu - pid lit - tle head is in a dread - ful whirl, She is the

Her head is in a whirl, She's

Her head is in a whirl, She's

f

V.I.

belle of New York..... The sub - ject of all the town

C.& F.

belle of New York..... The sub - ject of all the town

BRI.

belle of New York..... sub - ject of all the town

H.& I.

the belle, The belle of gay New York, She's the

M.P.

the belle, The belle of gay New York, She's the

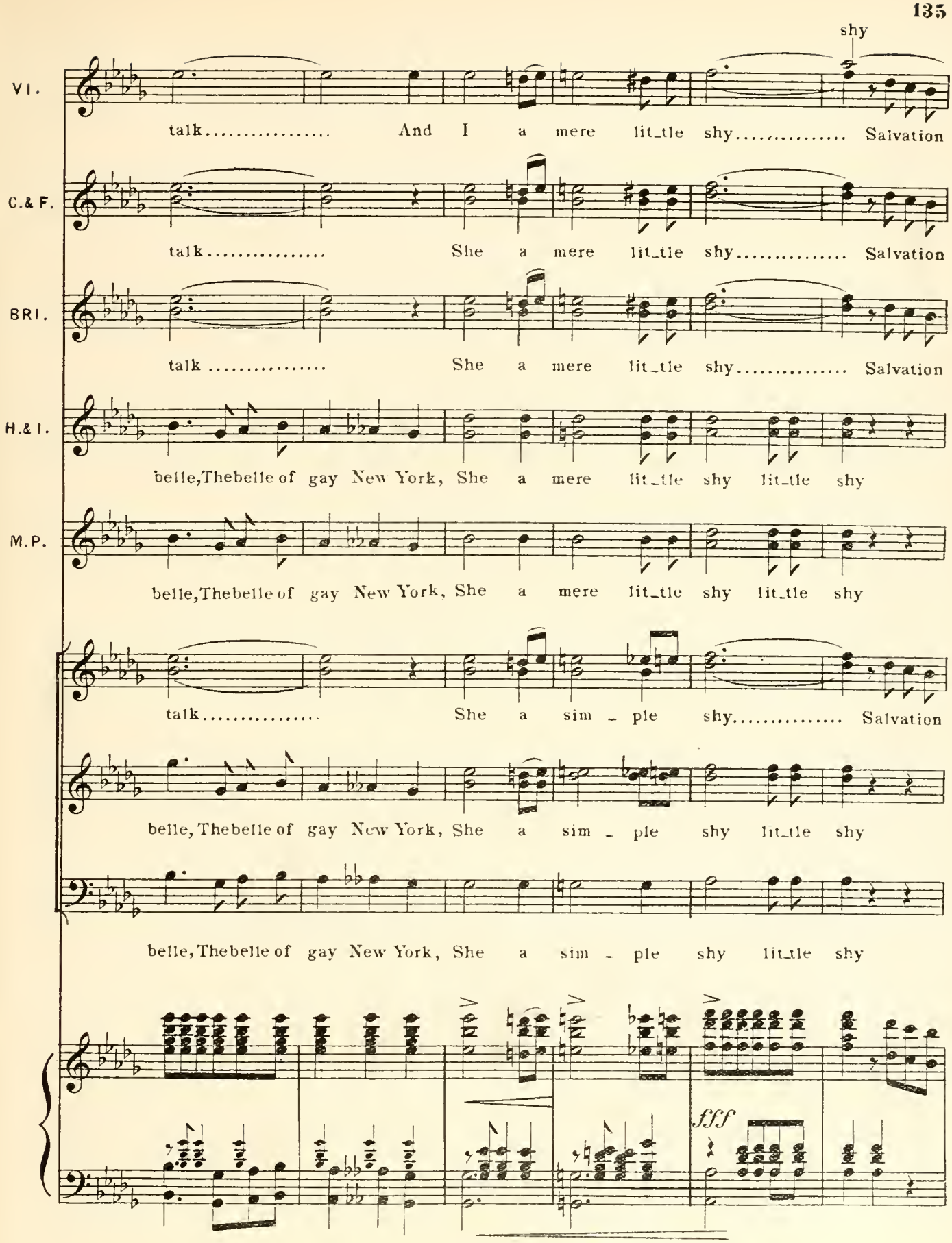
belle of New York..... The sub - ject of all the town

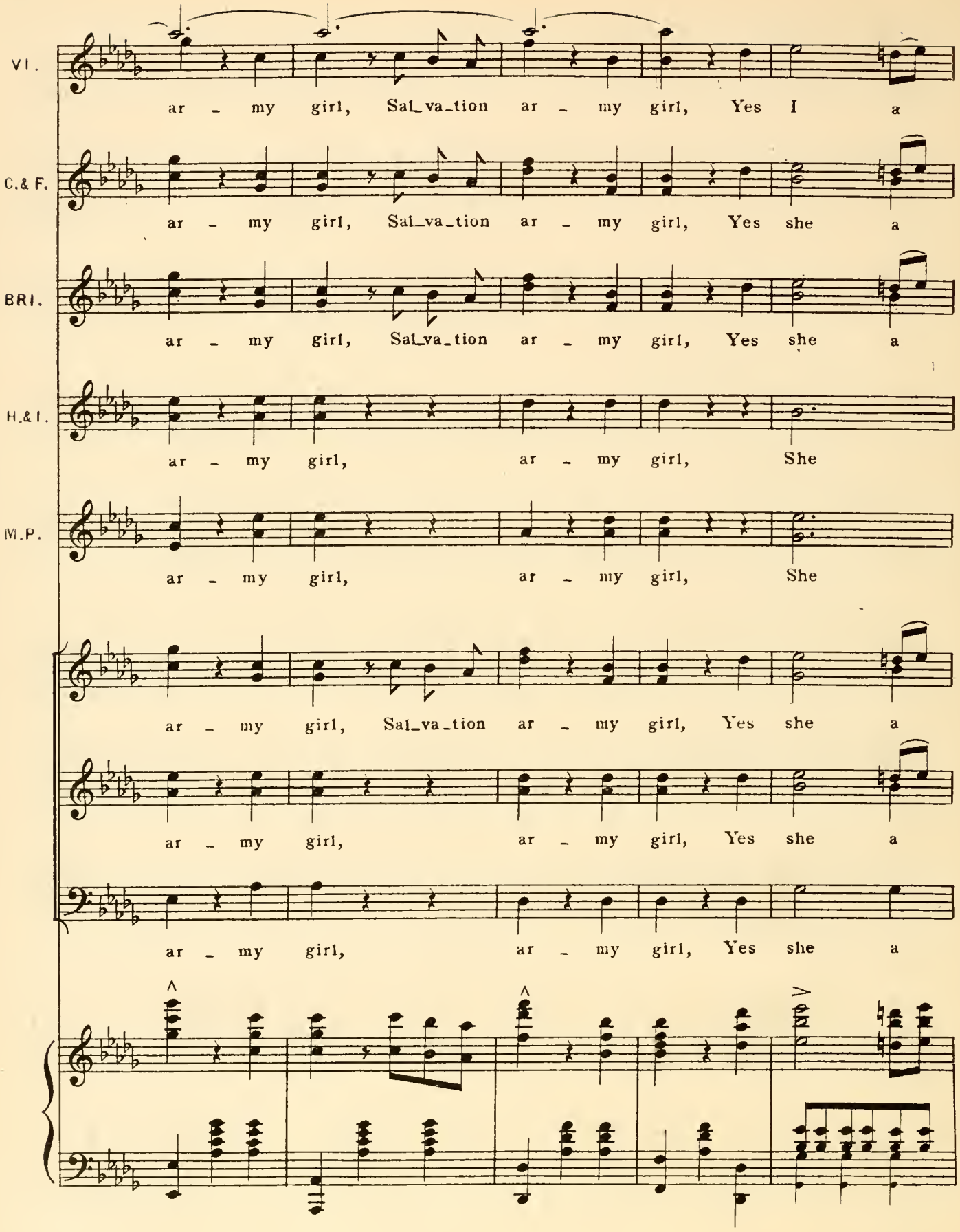
the belle, The belle of gay New York, She's the

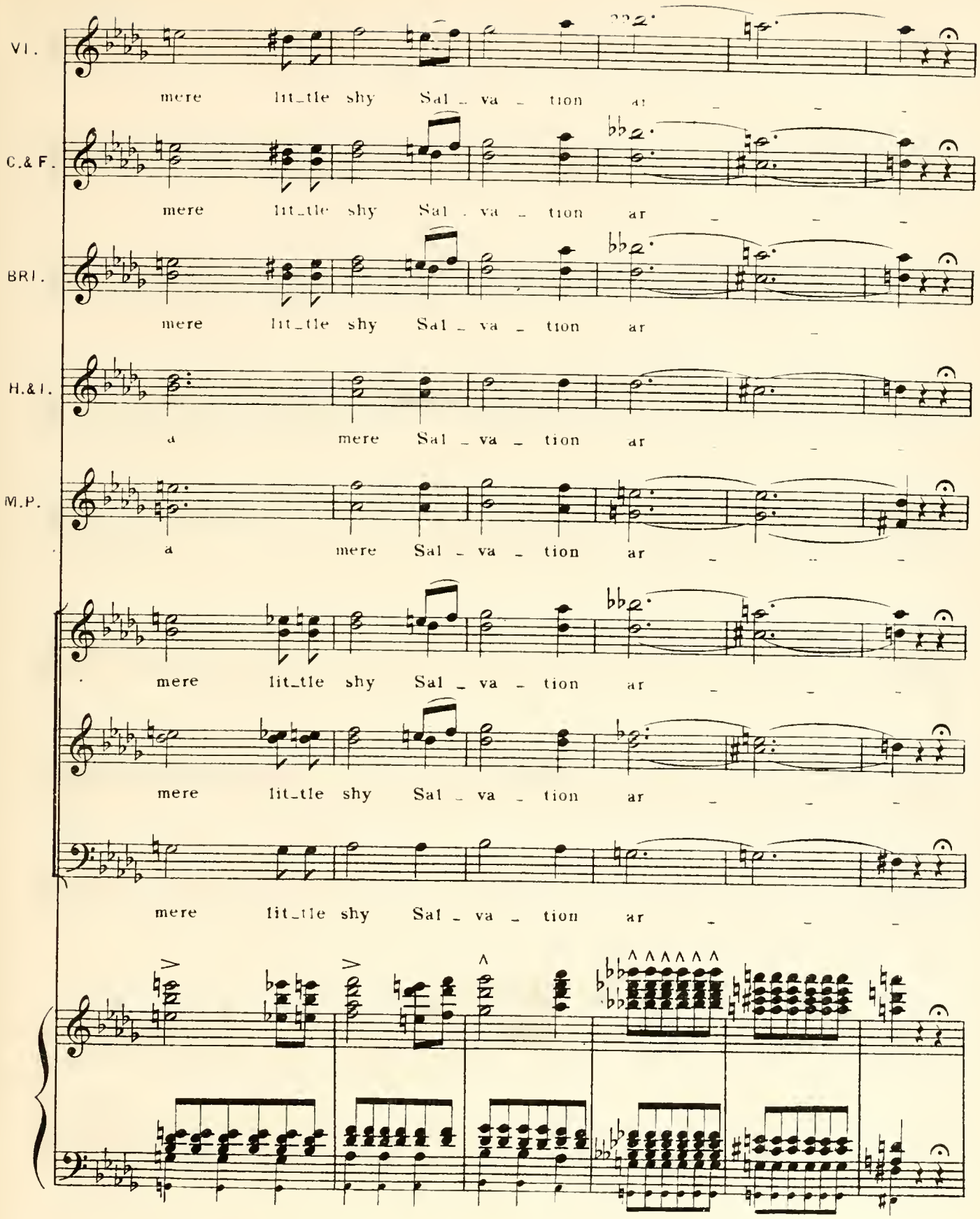
the belle, The belle of gay New York, She's the

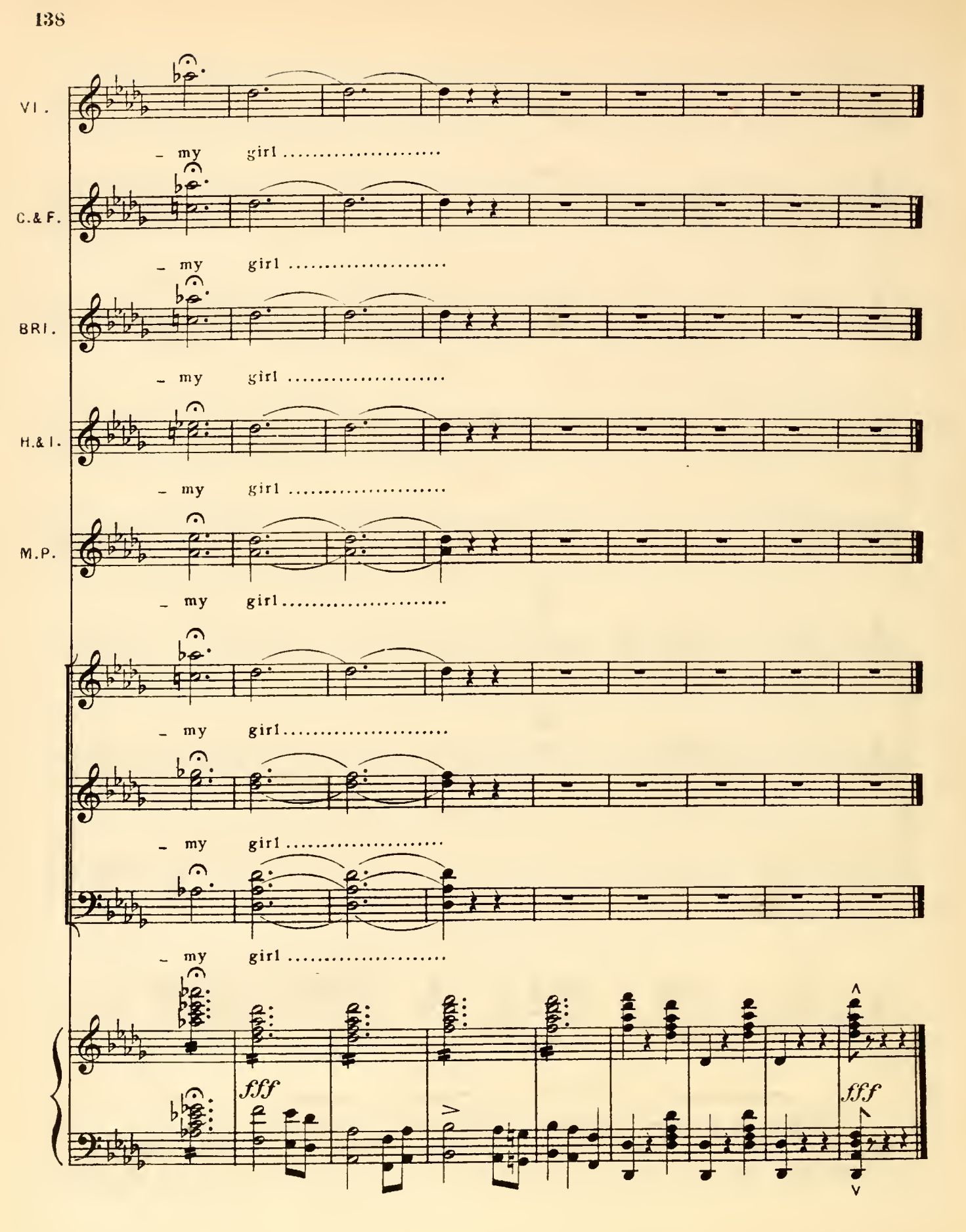
f

pesante.


shy
VI.
talk..... And I a mere lit_tle shy..... Salvation
C.& F.
talk..... She a mere lit_tle shy..... Salvation
BRI.
talk..... She a mere lit_tle shy..... Salvation
H.& I.
belle, The belle of gay New York, She a mere lit_tle shy lit_tle shy
M.P.
belle, The belle of gay New York, She a mere lit_tle shy lit_tle shy
talk..... She a sim - ple shy..... Salvation
belle, The belle of gay New York, She a sim - ple shy lit_tle shy
belle, The belle of gay New York, She a sim - ple shy lit_tle shy
fff


VI.
ar - my girl, Sal_va_tion ar - my girl, Yes I a
C.& F.
ar - my girl, Sal_va_tion ar - my girl, Yes she a
BRI.
ar - my girl, Sal_va_tion ar - my girl, Yes she a
H.& I.
ar - my girl, ar - my girl, She
M.P.
ar - my girl, ar - my girl, She
ar - my girl, Sal_va_tion ar - my girl, Yes she a
ar - my girl, ar - my girl, Yes she a
ar - my girl, ar - my girl, Yes she a


VI.
mere lit_tle shy Sal_va_tion ar
C.& F.
mere lit_tle shy Sal_va_tion ar
BRI.
mere lit_tle shy Sal_va_tion ar
H.& I.
a mere Sal_va_tion ar
M.P.
a mere Sal_va_tion ar
mere lit_tle shy Sal_va_tion ar
mere lit_tle shy Sal_va_tion ar
mere lit_tle shy Sal_va_tion ar


VI.
– my girl .....
C.& F.
– my girl .....
BRI.
– my girl .....
H.& I.
– my girl .....
M.P.
– my girl .....
– my girl .....
– my girl .....
– my girl .....
– my girl .....
fff
fff

ACT II.

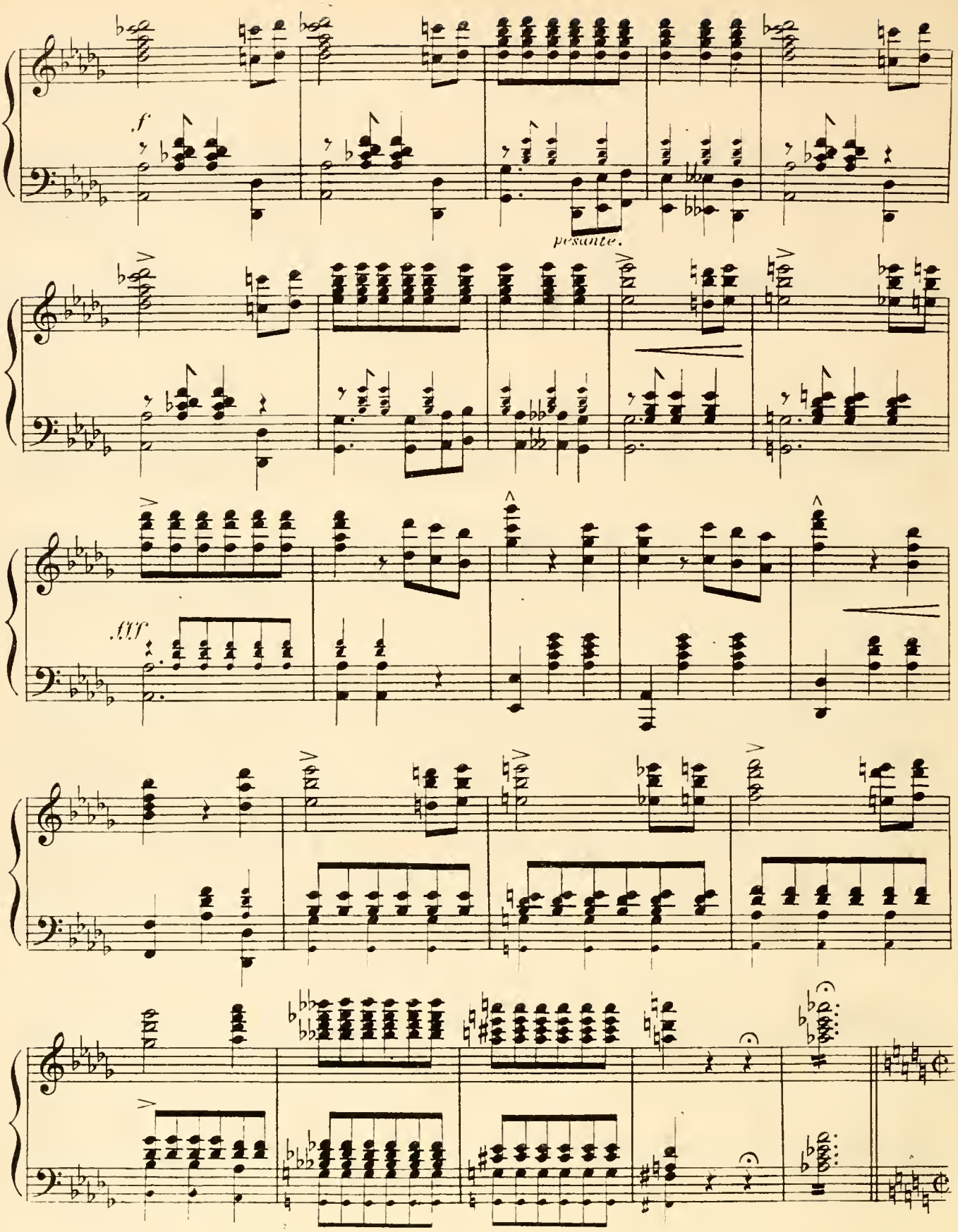
ENTR'ACT.

Tempo di Valse.

PIANO.

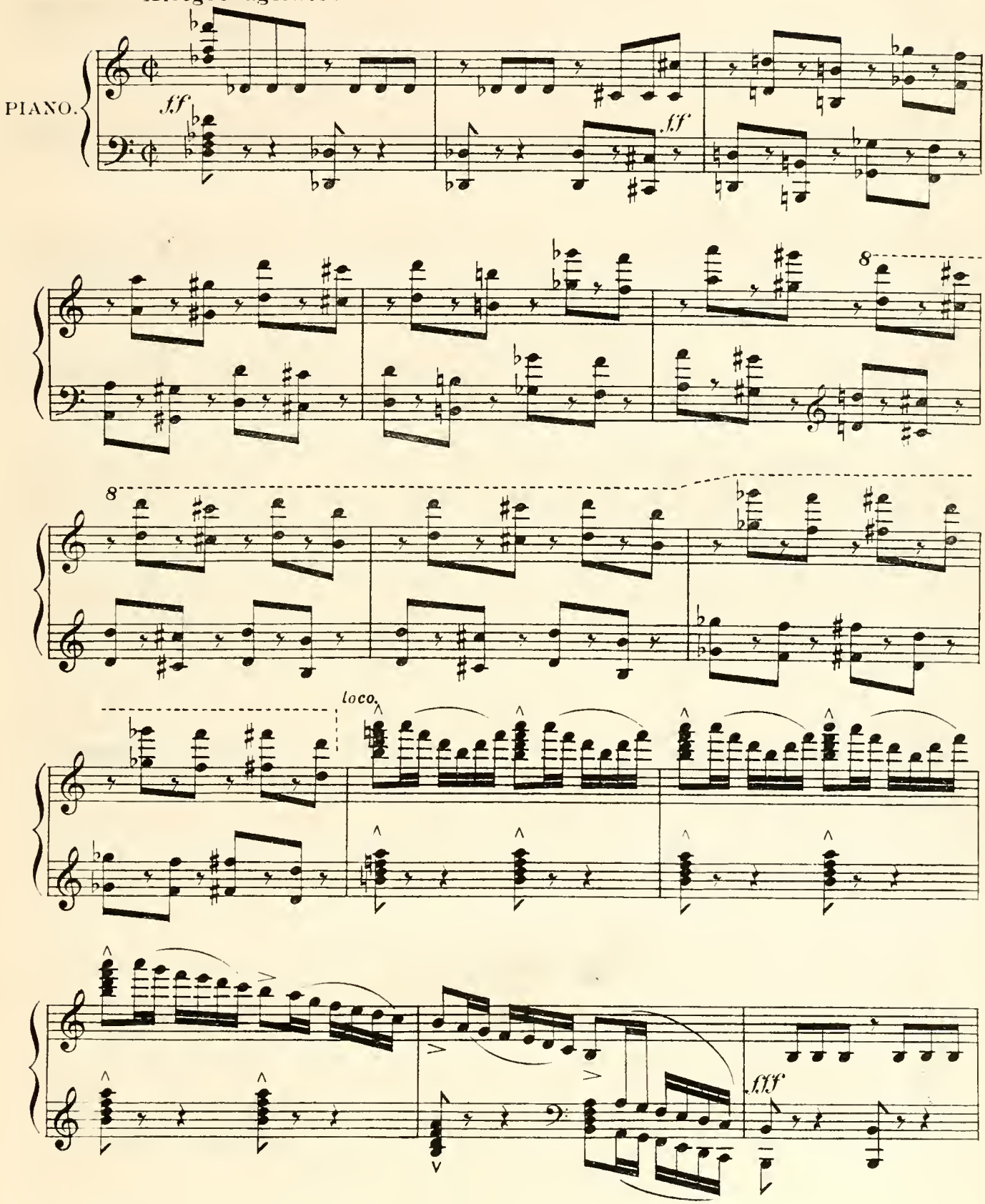
fff

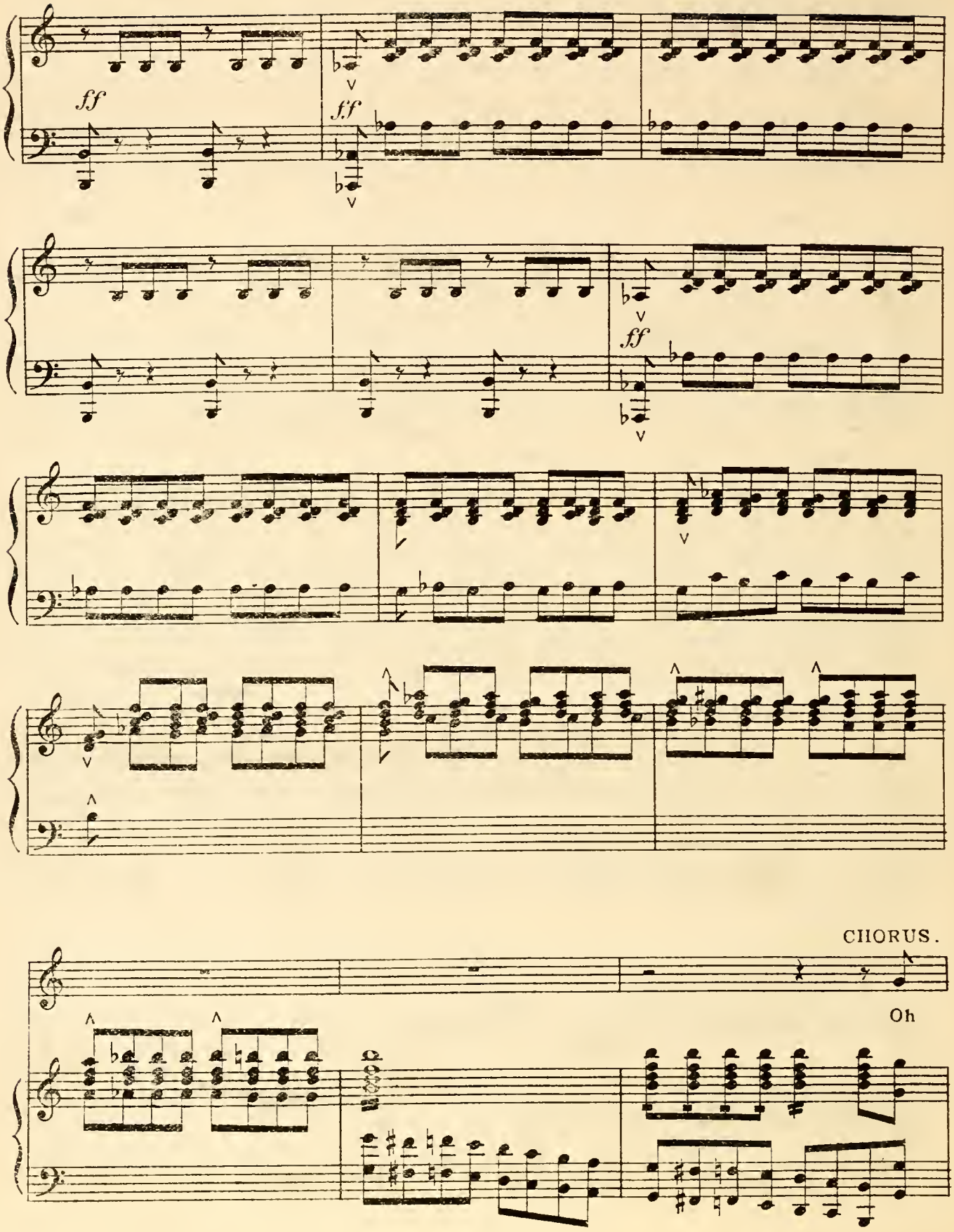
ff


f
pesante.
fff

Nº 15. OPENING CHORUS—"OH SONNY."

Allegro agitato.




ff
ff
ff
CHORUS.
Oh

Sonny, Sonny, Sonny, Can't you work a lit_tle fast; Oh Son_ny, Sonny, Sonny, Don't you

f.f

leave me to the last. Oh I've got a fear_ful thirst, And I'm just a_bout to burst— Why,

lit_tle boy you're get_ting ve_ry la - - zy. Oh

hur_ry, hur_ry, hur_ry, And put on a lot of steam, Oh

hur - ry, hur - ry, hur - ry, And put in a lot of cream, Oh it's

get - ting ve - ry late, And I have - n't time to wait — Now then

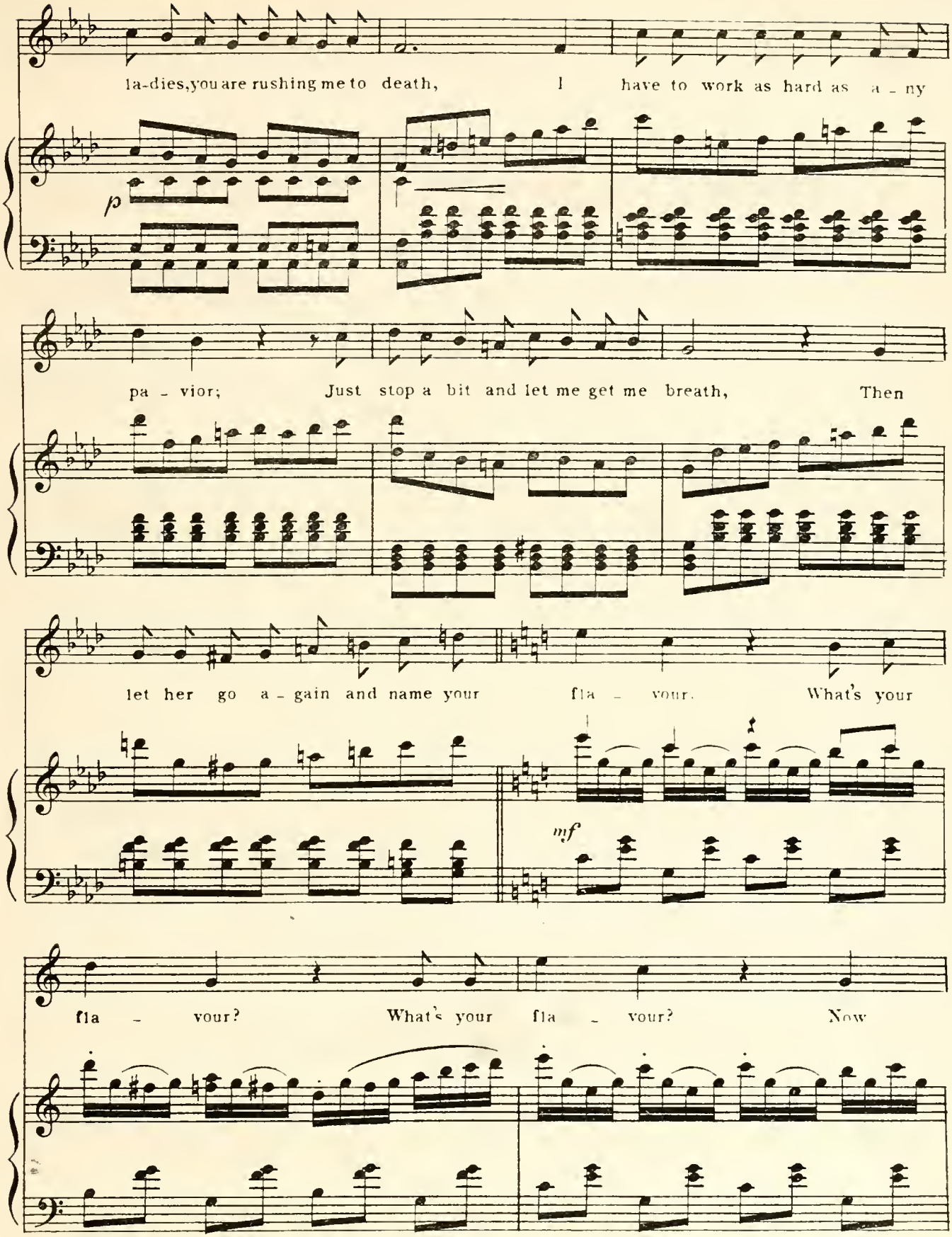
1º

hur - ry up or you will drive me cra - zy, cra - zy, Oh

2º

HARRY.

hur - ry up or you will drive me cra - zy, cra - zy, Oh


la-dies, you are rushing me to death, I have to work as hard as a - ny
p
pa - vior; Just stop a bit and let me get me breath, Then
let her go a - gain and name your fla - vour. What's your
mf
fla - vour? What's your fla - vour? Now

let her go a - gain and name your fla - vour, Now

meno

let her go a - gain and name your fla - vour, Now

meno

Vivace.

let her go a - gain and name your fla - vour. A

rall.

f

glass of sars' pa - ril - la, And an - o - ther of va - nil - la, And an -

f

f

- o - ther glass of o - range, and an - o - ther glass of peach, Oh you

want to make 'em siz - zy, And you want to make it fiz - zy, And you

ALTO AND BASSI.

want to serve 'em, son - ny, with a lot of cream in each, A

glass of sars' pa - nil - la, And an - o - ther of va - nil - la, And an -

SOP. ALTO. TENOR.

- o - ther glass of o - range, and an - o - ther glass of peach, Oh you

want to make 'em siz - zy, And you want to make 'em fiz - zy. And you want to serve 'em,

ALL.

son - ny, with a lot of cream in each, Oh you want to serve them, son - ny, with a

HARRY.

lot of cream in each. Oh

rall.

Moderato.

bit - ter is man's lot, to su - i - cide a goa - der, When he

p

works in wea - ther hot At squirt - ing ice cream so - da;.... It's

ve - ry sad to know..... That I must dig and delve it, When

8

on - ly a month a - go, a - las! I was on vel - vet.

Piu mosso.

HARRY.

When a

rit.

Moderato.

man has no-thing but wealth, The girls all say as he walks Broadway Oh

ain't he a nice young man? When a man has no-thing but health, The

girls cut loose for they have no use, For a poor lit-tle broke young

mf

L'istesso tempo.

man Oh I used to roll as

p

high as the clouds, When I had plen-ty of mo-ney, And

I could num-ber my friends by crowds, And the world was al-ways

sun - ny, Most a - ny girl would have been my bride, They

thought me as sweet as ho - ney— But oh I went right

out with the tide, When I had lost my mo - ney. But

oh I went right out with the tide, When I had lost my mo - ney.

Oh he used to roll as high as the clouds When he had plen_ty of

Oh he used to roll as high as the clouds When he had plen_ty of

Oh he used to roll as high as the clouds When he had plen_ty of

mf

mo_ney, And he could num_ber his friends by crowds—And the

mo_ney, And he could num_ber his friends by crowds—And the

mo_ney, And he could num_ber his friends by crowds—And the

world was al_ways sun_ny. Most a_ny girl would have

world was al_ways sun_ny. Most a_ny girl would have

world was al_ways sun_ny. Most a_ny girl would have

been his bride They thought him as sweet as ho - ney But

been his bride They thought him as sweet as ho - ney But

been his bride They thought him as sweet as ho - ney But

oh he went right out with the tide When he had lost his

oh he went right out with the tide When he had lost his

oh he went right out with the tide When he had lost his

mo - ney, But oh he went right out with the tide When

mo - ney, But oh he went right out with the tide When

mo - ney, But oh he went right out with the tide When

he had lost his mo - ney, When he had lost his

he had lost his mo - ney, When he had lost his

he had lost his mo - ney, When he had lost his

f

mo - ney, When he had lost his mo - ney.

mo - ney, When he had lost his mo - ney.

mo - ney, When he had lost his mo - ney.

ff

A

A

A

Vivace.

ff

glass of sars-'pa - ril - la And an - o - ther of va - nil - la, And an -

glass of sars-'pa - ril - la And an - o - ther of va - nil - la, And an -

glass of sars-'pa - ril - la And an - o - ther of va - nil - la, And an -

ff

- o - ther glass of o - range and an - o - ther glass of peach. Oh you

- o - ther glass of o - range and an - o - ther glass of peach. Oh you

- o - ther glass of o - range and an - o - ther glass of peach. Oh you

want to make them siz - zy, And you want to make 'em fiz - zy, And you

want to make them siz - zy, And you want to make 'em fiz - zy, And you

want to make them siz - zy, And you want to make 'em fiz - zy, And you

SOPRANOS.

want to serve 'em sonny, with a lot of cream in each, And you want to serve 'em

TENOR.

want to serve 'em sonny, with a lot of cream in each, And you want to serve 'em

BASS.

want to serve 'em sonny, with a lot of cream in each, And you want to serve 'em

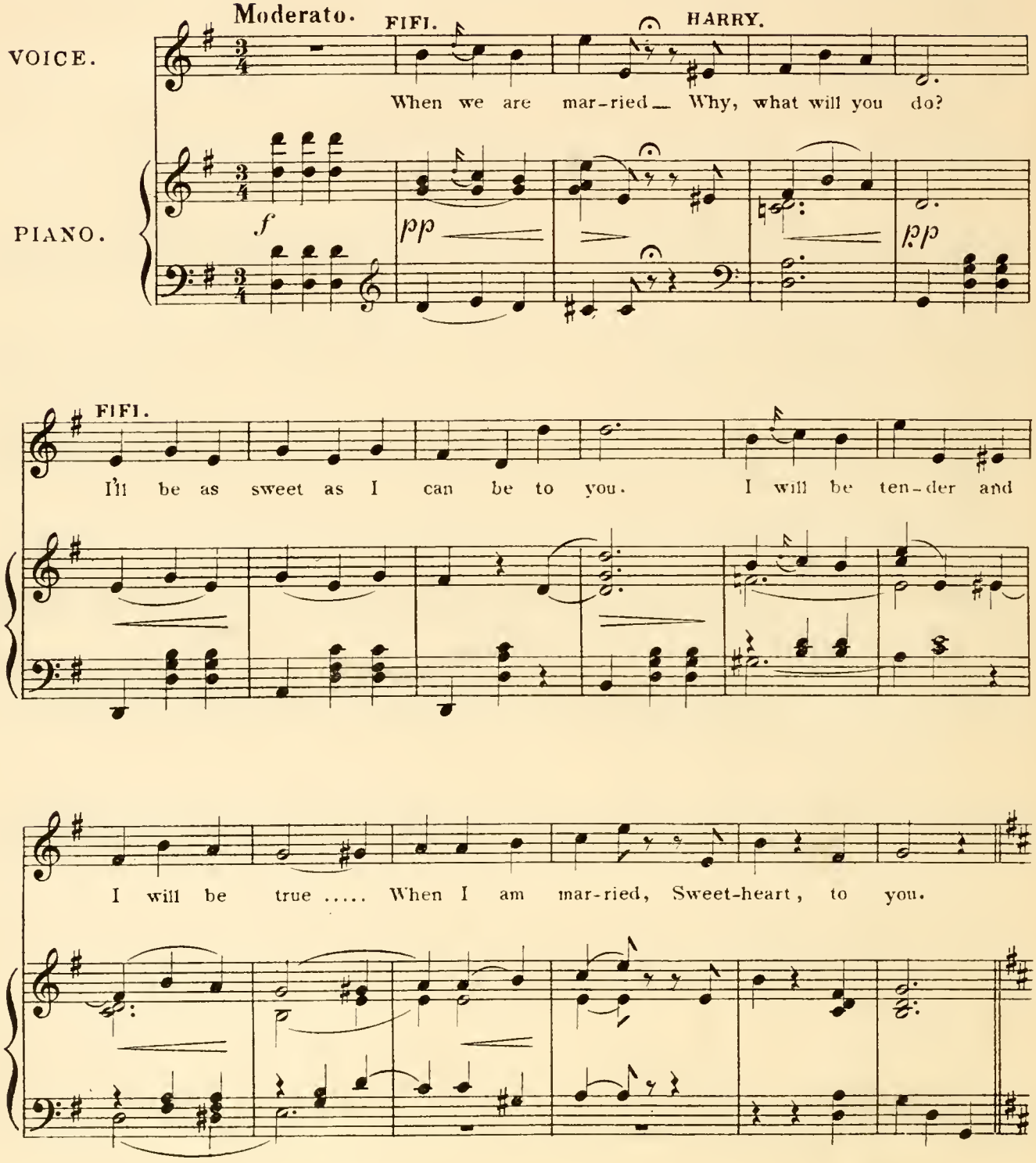
son_ny, with a lot of cream in each.

son_ny, with a lot of cream in each.

son_ny, with a lot of cream in each.

Presto.

Nº 16. DUET – (FIFI & HARRY.) "WHEN WE ARE MARRIED!"



HARRY.

Love is not all, dear, that po - ets may say,

pp

H. Oft - en it lasts but a year and a day,

H. Oft - en the day, love, with - out a - ny year,

H. Love is not all it's crack'd up to be, dear.

fz *p*

Amoroso.

FIFI.

I on - ly know, love, what our love will be,

p

F.

I will love you, love, and you will love me;

F.

Not for a year, love, and not for a day,

F.

I will love you, love, for ev - er and aye.

F. HARRY.

When we are mar - ried, Why, what will you do?

pp

FIFI.

I'll be as sweet, as I can be to you,

FIFI.

I will be ten - der and I will be true

HARRY.

I will be ten - der and I will be true

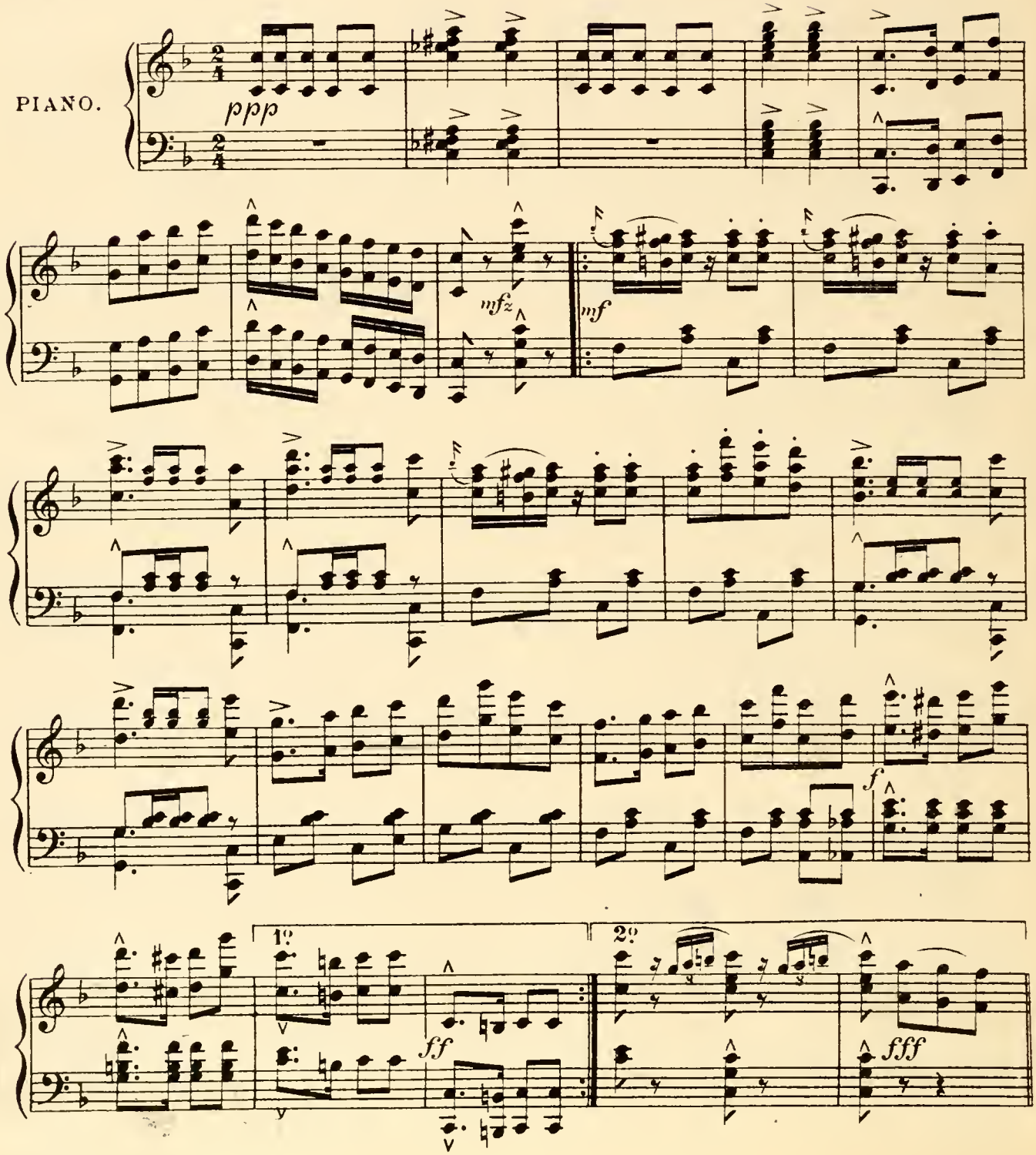
F.

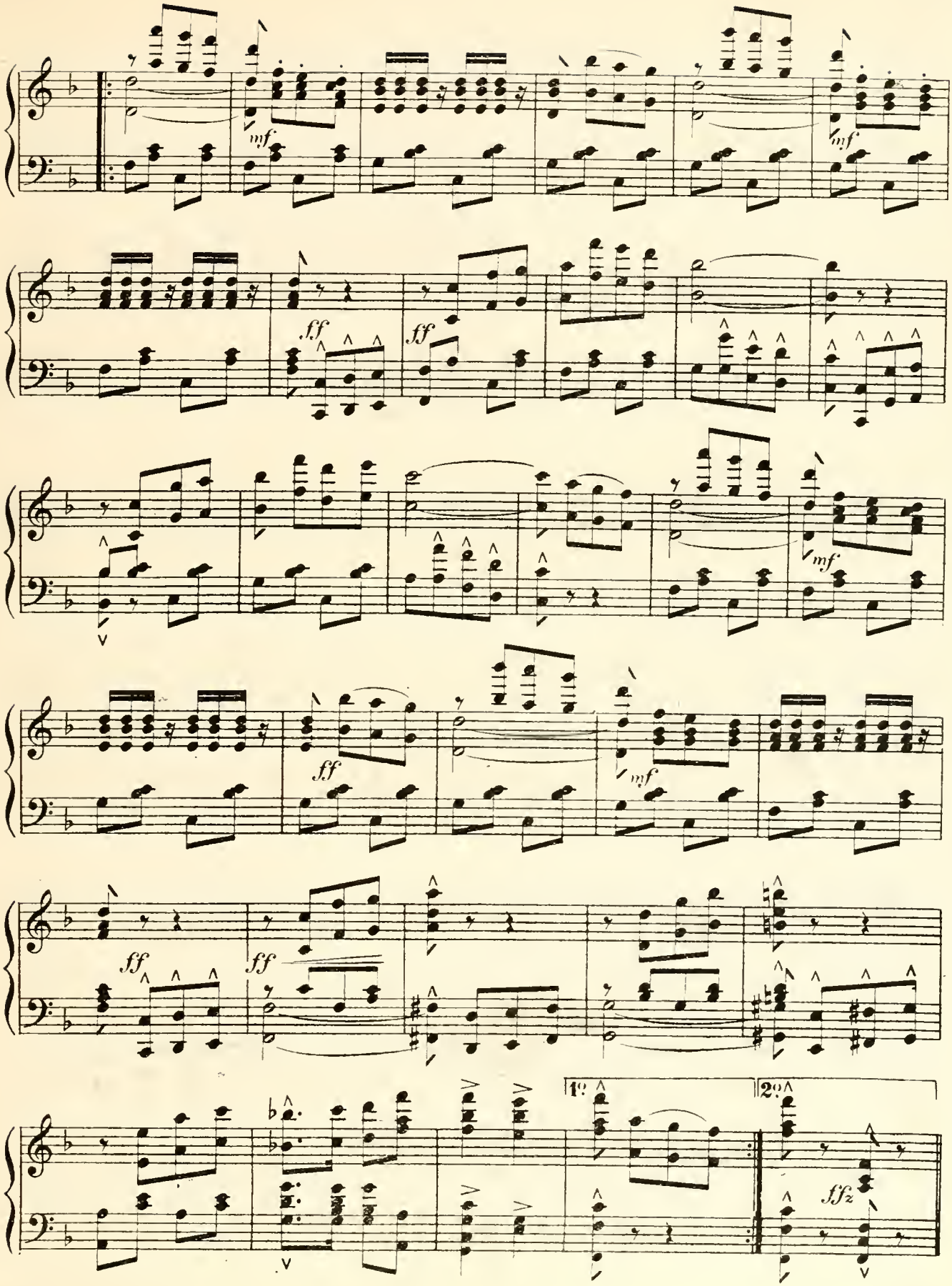
When I am mar - ried, Sweet - heart, to you.

H.

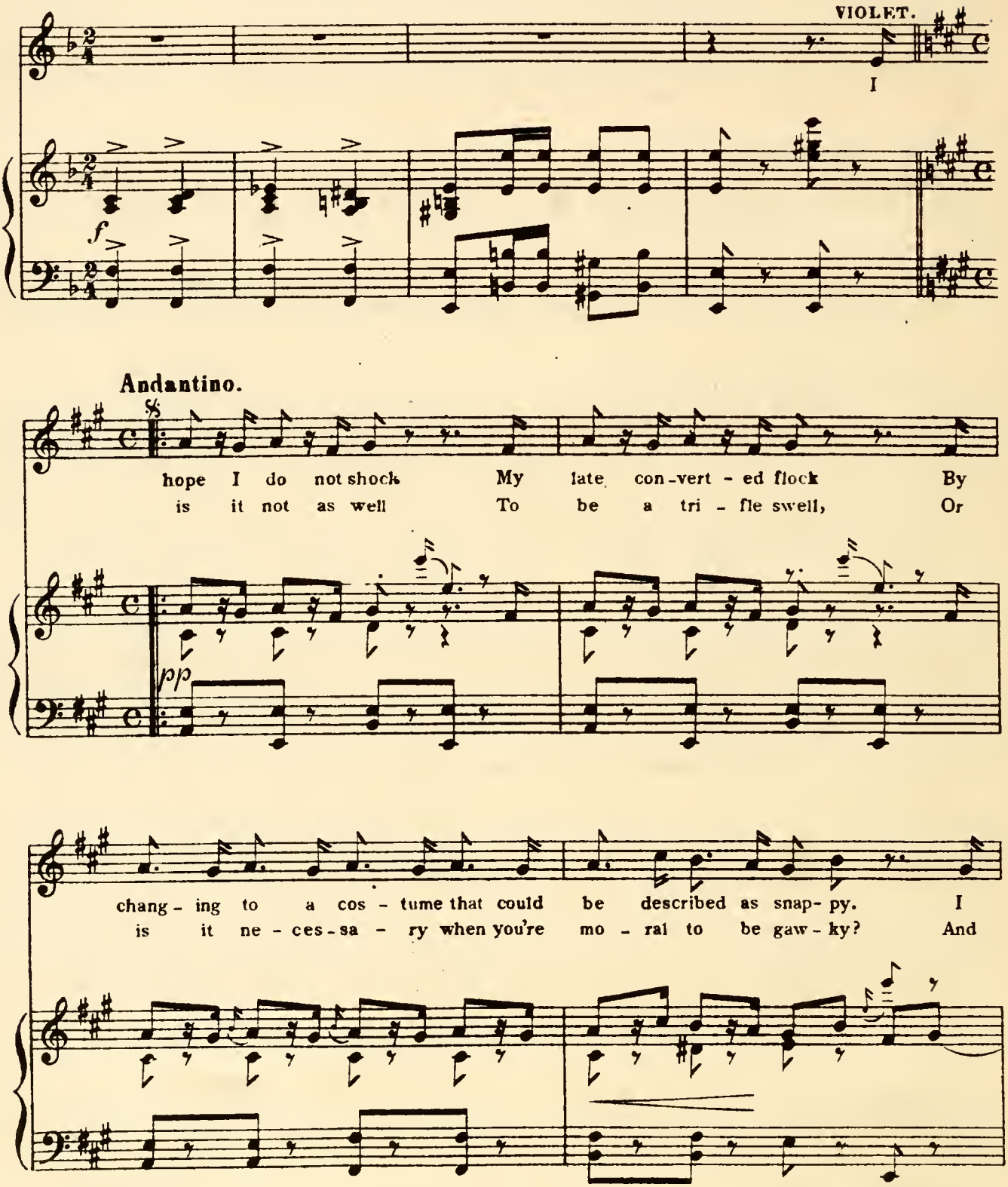
When I am mar - ried, Sweet - heart, to you.

Nº 17. ENTRANCE OF BRASS BAND.




mf
mf
ff
ff
mf
ff
mf
ff
ff
1º
2º
ffz

No. 17a SONG & CHORUS – (VIOLET.) "THE PURITY BRIGADE."



would not have you think That I would ev - er sink From
must a girl em-ploy The modes that come from Troy, Or

pp

my high state of pi - e - ty to a - ny-thing clap-trap-py. My
is she not en - ti - tled to be stun - ning - ly New-Yorky? Oh,

mo - rals have not changed as you may guess, The
mayn't a girl be good and free from guile And

mf

on - ly thing that's changed has been my dress..... We're the
yet be quite a cor - ker in her style..... We're the

Tempo di marcia.

or - na-men - tal Pu - ri - ty Bri - gade, To our

(*Sung at 2nd verse only.*)

pppp

Ra-ta-ta, too - ty, too - ty, too - ty, Ra-ta-ta, too - ty, too - ty, too - ty,

ppp

Ra-ta-ta, too - ty, too - ty, too - ty, Ra-ta-ta, too - ty, too - ty, too - ty,

ppp

Ra-ta-ta, too - ty, too - ty, too - ty, Ra-ta-ta, too - ty, too - ty, too - ty,

p

pu - ri - ty we add a lit - tle fash - ion, A .....

Ra-ta-ta, too - ty, too - ty, too - ty, Ra-ta-ta, too - ty, too - ty, too - ty,

Ra-ta-ta, too - ty, too - ty, too - ty, Ra-ta-ta, too - ty, too - ty, too - ty,

Ra-ta-ta, too - ty, too - ty, too - ty, Ra-ta-ta, too - ty, too - ty, too - ty,

pret - ty rib - bon of the pro - per shade Could

ppp

Ra-ta-ta, too - ty, too - ty, too - ty, Ra-ta-ta, too - ty, too - ty, too - ty,

ppp

Ra-ta-ta, too - ty, too - ty, too - ty, Ra-ta-ta, too - ty, too - ty, too - ty,

ppp

Ra-ta-ta, too - ty, too - ty, too - ty, Ra-ta-ta, too - ty, too - ty, too - ty,

pp *cresc.*

ne - ver hind - er real re - li - gions pas - sion, 'Twould not be

Ra-ta-ta, too - ty, too - ty, too - ty, Ra - ta - ra - ta - ta, Ra - ta - ra - ta - ta,

Ra-ta-ta, too - ty, too - ty, too - ty, Ra - ta - ra - ta - ta, Ra - ta - ra - ta - ta,

Ra-ta-ta, too - ty, too - ty, too - ty, Ra - ta - ra - ta - ta, Ra - ta - ra - ta - ta,

flash on a pret - ty maid; When we

Ra - ta - ra - ta - ta, Ra - ta - ra - ta - ta, Ra - ta - ra - ta - ta, Ta - ta - ta - ta,

Ra - ta - ra - ta - ta, Ra - ta - ra - ta - ta, Ra - ta - ra - ta - ta, Ta - ta - ta - ta,

Ra - ta - ra - ta - ta, Ra - ta - ra - ta - ta, Ra - ta - ra - ta - ta, Ta - ta - ta - ta,

mf

fight to con - quer vi - cious - ness and shame Our.....

Ra - ta - ta, too - ty, too - ty, too - ty,

pp

Ra - ta - ta, too - ty, too - ty, too - ty, Ra - ta - ta, too - ty, too - ty, too - ty,

pp

Ra - ta - ta, too - ty, too - ty, too - ty, Ra - ta - ta, too - ty, too - ty, too - ty,

pp

shin - y trum - pets go - ing too - ty too - ty We

Ra Too - ty, too - ty, too - ty,

Ra-ta-ta, too - ty, too - ty, too - ty, Ra-ta-ta, too - ty, too - ty, too - ty,

Ra-ta-ta, too - ty, too - ty, too - ty, Ra-ta-ta, too - ty, too - ty, too - ty,

real - ly do not think that we're to blame For.....

Ra-ta-ta, too - ty, too - ty, too - ty, Ra-ta-ta, too - ty, too - ty, too - ty,

Ra-ta-ta, too - ty, too - ty, too - ty, Ra-ta-ta, too - ty, too - ty, too - ty,

Ra-ta-ta, too - ty, too - ty, too - ty, Ra-ta-ta, too - ty, too - ty, too - ty,

cresc. *f*

dress - ing in a style that suits our

Ra - ta - ta, too - ty, Ra - ta - ta, too - ty,

Ra - ta - ta, too - ty, Ra - ta - ta, too - ty,

Ra - ta - ta, too - ty, Ra - ta - ta, too - ty,

dim.

beau - ty. We do our du - ty Just the

too - ty.

too - ty.

too - ty.

1º

same. We do our du - ty Just the

We do our du - ty Just the

We do our du - ty Just the

We do our du - ty Just the

mf

same. Now same. We're the

same. We're the

same. We're the

same. We're the

f *ff*

D.C.

PRINCIPALS WITH SOPRANO.

or - na - men - tal Pu - ri - ty Bri - gade, To our

or - na - men - tal Pu - ri - ty Bri - gade, To our

or - na - men - tal Pu - ri - ty Bri - gade, To our

fff

pu - ri - ty — we add a lit - tle fash - ion, A

pu - ri - ty — we add a lit - tle fash - ion, A

pu - ri - ty — we add a lit - tle fash - ion, A

pret - ty rib - bon of the pro - per shade Could

pret - ty rib - bon of the pro - per shade Could

pret - ty rib - bon of the pro - per shade Could

ne - ver hind - er real re - li - gious pas - sion. When we

ne - ver hind - er real re - li - gious pas - sion. When we

ne - ver hind - er real re - li - gious pas - sion. When we

fight to con - quer vi - cious - ness and shame, Our.....

fight to con - quer vi - cious - ness and shame, Our.....

fight to con - quer vi - cious - ness and shame, Our.....

shin - y trum - pets go - ing too - ty, too - ty, We

shin - y trum - pets go - ing too - ty, too - ty, We

shin - y trum - pets go - ing too - ty, too - ty, We

real - ly do not think that we're to blame For

real - ly do not think that we're to blame For

real - ly do not think that we're to blame For

dress - ing in a style that suits our beau - ty. We do our

dress - ing in a style that suits our beau - ty. We do our

dress - ing in a style that suits our beau - ty. We do our

du - ty Just the same.....

du - ty Just the same.....

du - ty Just the same.....

Nº 18. SONG & CHORUS – (VIOLET.) "I DO, SO THERE!"

Allegro con spirito.

PIANO.

VIOLET.

I'm wea - ry of be - ing so prim and se-date – I
I've got a good style when I get on the go, I can

want to be rack - et - ty, Click - et - ty, clack-et - ty. Whirl me a-round at a
move with the rest of them, Stay with the best of them. Love to be ra - pid, hate

ratt - ling gait, And let me get rid of the strol - lers. Oh,
ev - 'ry - thing slow; It takes a steam en-gine to catch me, So

give me a run that will wear out my shoes, With a hi - tid - dy - id - di - dy
come a - round town and don't care what we do, Oh, I'll rush you and raz - zle you,

p *fz* *p*

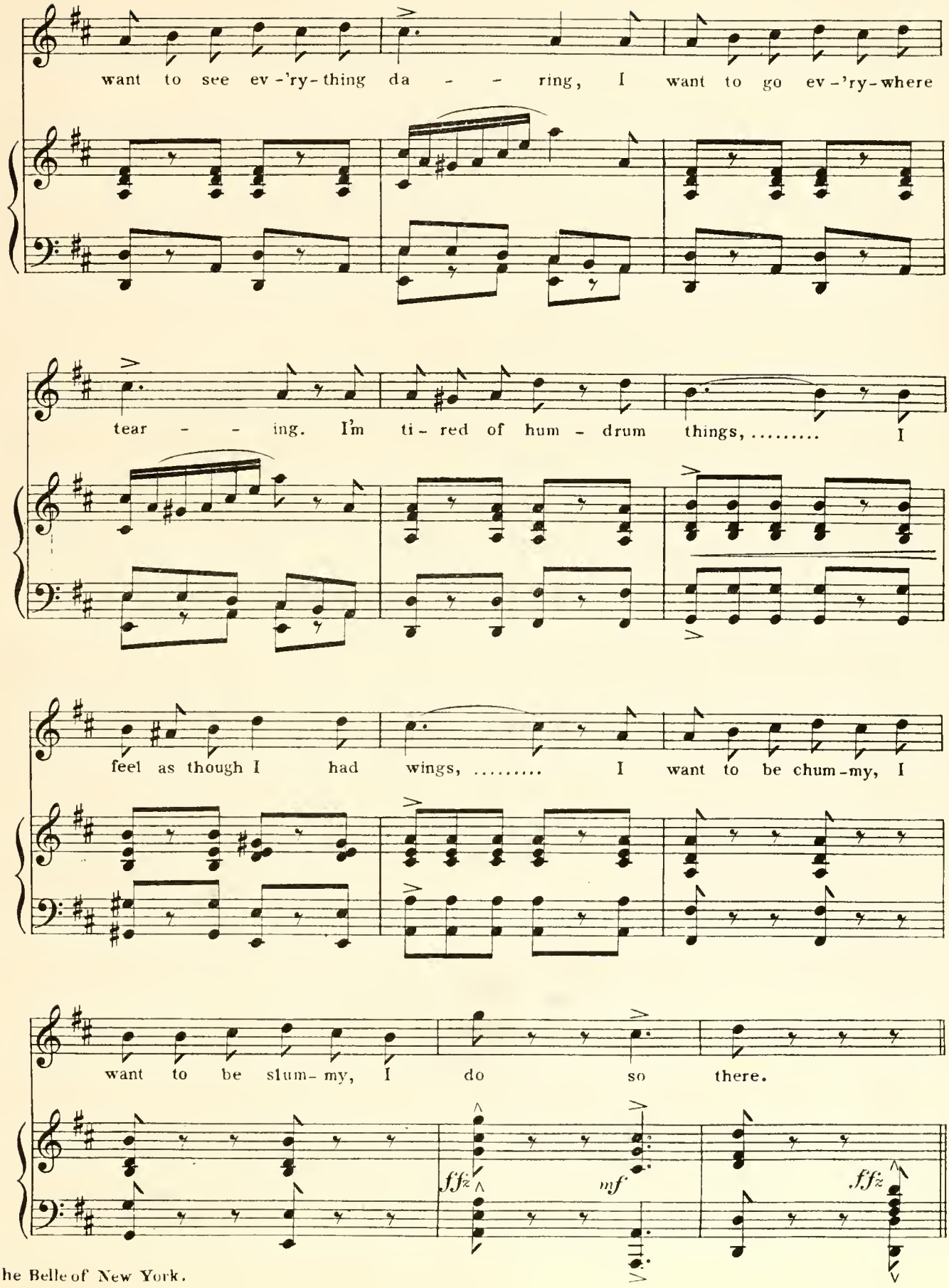
Jag - ge - dy jig - ge - dy — Give me a whizz that will kill off the blues, Oh I
Crush you and daz - zle you, Guess you will find by the time we get through, That it

p

want to be one of the rol - lers. Oh, I want to see all the
takes a good sprin-ter to match me. Oh, I want to see all the

fz *p*

sights, I want to stay out at nights, I


want to see ev-'ry-thing da - - ring, I want to go ev-'ry-where
tear - - ing. I'm ti-red of hum-drum things, ... I
feel as though I had wings, ... I want to be chum-my, I
want to be slum-my, I do so there.
ffz
mf
ffz

CHORUS.

Oh, she wants to see all the sights, She

Oh, she wants to see all the sights, She

Oh, she wants to see all the sights, She

Oh, she wants to see all the sights, She

ff

wants to stay out at nights, She wants to see ev - 'ry - thing

wants to stay out at nights, She wants to see ev - 'ry - thing

wants to stay out at nights, She wants to see ev - 'ry - thing

wants to stay out at nights, She wants to see ev - 'ry - thing

da - ring. She wants to go ev - 'ry - where tear - ing. She's

da - ring, She wants to go ev - 'ry - where tear - ing. She's

da - ring, She wants to go ev - 'ry - where tear - ing. She's

da - ring, She wants to go ev - 'ry - where tear - ing. She's

ti - red of hum - drum things, ... She feels as though she had

ti - red of hum - drum things, ... She feels as though she had

ti - red of hum - drum things, ... She feels as though she had

ti - red of hum - drum things, ... She feels as though she had

wings, ... She wants to be chum-my, She wants to be slum-my, She

wings, ... She wants to be chum-my, She wants to be slum-my, She

wings, ... She wants to be chum-my, She wants to be slum-my, She

wings, ... She wants to be chum-my, She wants to be slum-my, She

ff

do so there! there!

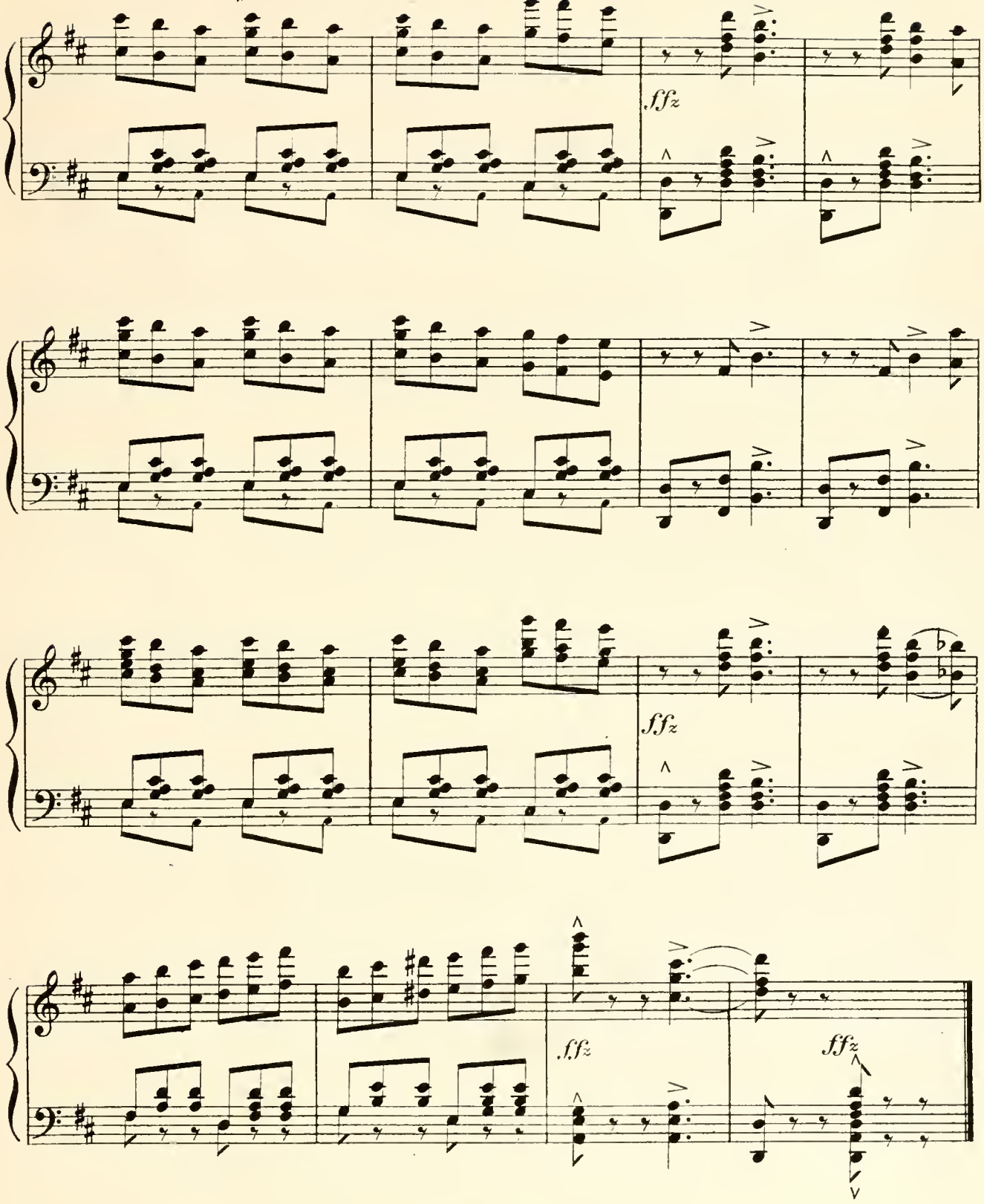
do so there! there!

do so there! there!

do so there! there!

ff *mf* *ff* *ff* *D.C.* *ff*

DANCE. *After 2nd verse.*



Nº 19. SONG— (BLINKY BILL.) "GOOGAN'S FANCY BALL."

Allegretto.

PIANO.

ff

p

BLINKY BILL.

When I went to Mis - ter Goo - gan's Fan - cy Ball, I was
Well, Ma - lo - ney like a gil - ly he got mad, When I

p

walk - ing round the room with Dan Ma - - lo - - ney, Says
spoke a - bout the frec - kled Miss Ma - - ho - - ney, Oh, it

Dan to me, the girl that knocks 'em all Is the
ne - - ver once oc - curr'd to me she had Come to

au - burn hair'd Le - ti - tia Ann Ma - - ho - - ney. Says....
Mis - ter Goo - gan's par - ty with Ma - - lo - - ney. Ma - - -

I to Dan "Yer talk - ing through yer hat, Le -
-lo - ney hit me once up - on the jaw, And

- ti - - tia ain't the one to catch the fan - - cy, She is
then I hit him on the so - lar ple - - xus, The.....

ban - dy leg - ged, frec - kled, and she's fat, And she
last of Dan Ma - lo - ney that I saw He was

is - - n't in the game with Ma - mie Clan - - cy." Oh,
sail - ing through the win - dow bound for Tex - - as. Oh,

CHORUS.

Lit-tle Ma-mie Clancy, Was the girl that caught my fan-cy. Why Le-ti-tia Ann Maho-ney was-n't

in the race at all; If you'd seen my lit-tle Ma-mie, I am sure you couldn't blame me, When I

1st verse. 2nd verse.

said "Ma-loney, She's the Belle of Googan's Fan-cy Ball." Goo-gan's Fancy Ball."

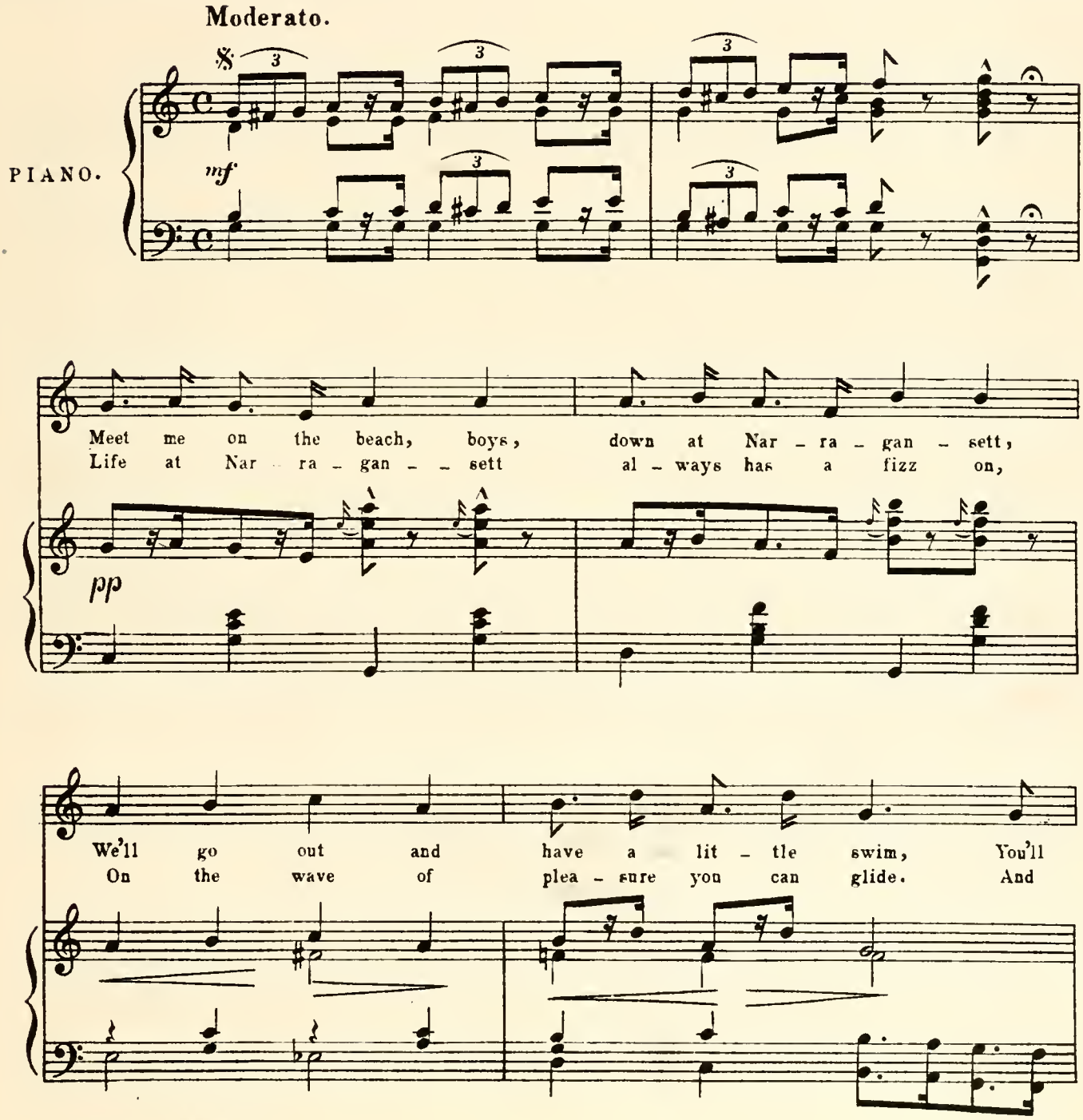
f.f D.S.

DANCE (after second verse.)

fffz *fffz*

1º 2º

Nº 20. SONG — (ICHABOD & OTHERS.) "ON THE BEACH AT NARRAGANSETT."



find a mer - ry life, boys and girls that will en - hance it,
ev' - ry - thing you do there you put a jol - ly whizz on, And

For the Nar - ra - gan - - sett girls are full of vim. Oh, they're
you can beat the o - cean with your tide. If there's

al - ways in a state of ra - pid tran - - sit, When you
a - ny risk to take the girls will chance it When they

cresc: - - - - - -

meet them on the beach at Nar - ra - - gan - - sett.
strike the gid - - dy whirl of Nar - ra - - gan - - sett.

Plump girls, slen - der girls, Sol - id girls, and ten - der girls,

pp

All sorts of dain - ty girls go - ing out to dive.

When you see the lit - tle beauts Trip - ping in their bath - ing suits,

mf *p*

You'll be glad it's Sum - mer, you'll be glad that you're a - live.

1st SOPRANO.

Plump girls, slen-der girls, Sol - id girls, and ten - der girls, All sorts of dain-ty girls

2nd SOPRANO.

Plump girls, slen-der girls, Sol - id girls, and ten - der girls, All sorts of dain-ty girls

TENOR.

Plump girls, slen-der girls, Sol - id girls, and ten - der girls, All sorts of dain-ty girls

BASS.

Plump girls, slen-der girls, Sol - id girls, and ten - der girls, All sorts of dain-ty girls

Grazioso.

mf

go - ing out to dive. When you see the lit - tle beauts Tripping in their bathing suits,

go - ing out to dive. When you see the lit - tle beauts Tripping in their bathing suits,

go - ing out to dive. When you see the lit - tle beauts Tripping in their bathing suits,

go - ing out to dive. When you see the lit - tle beauts Tripping in their bathing suits,

mf

You'll be glad it's Sum - mer, you'll be glad that you're a - live.

You'll be glad it's Sum - mer, you'll be glad that you're a - live.

You'll be glad it's Sum - mer, you'll be glad that you're a - live.

You'll be glad it's Sum - mer, you'll be glad that you're a - live.

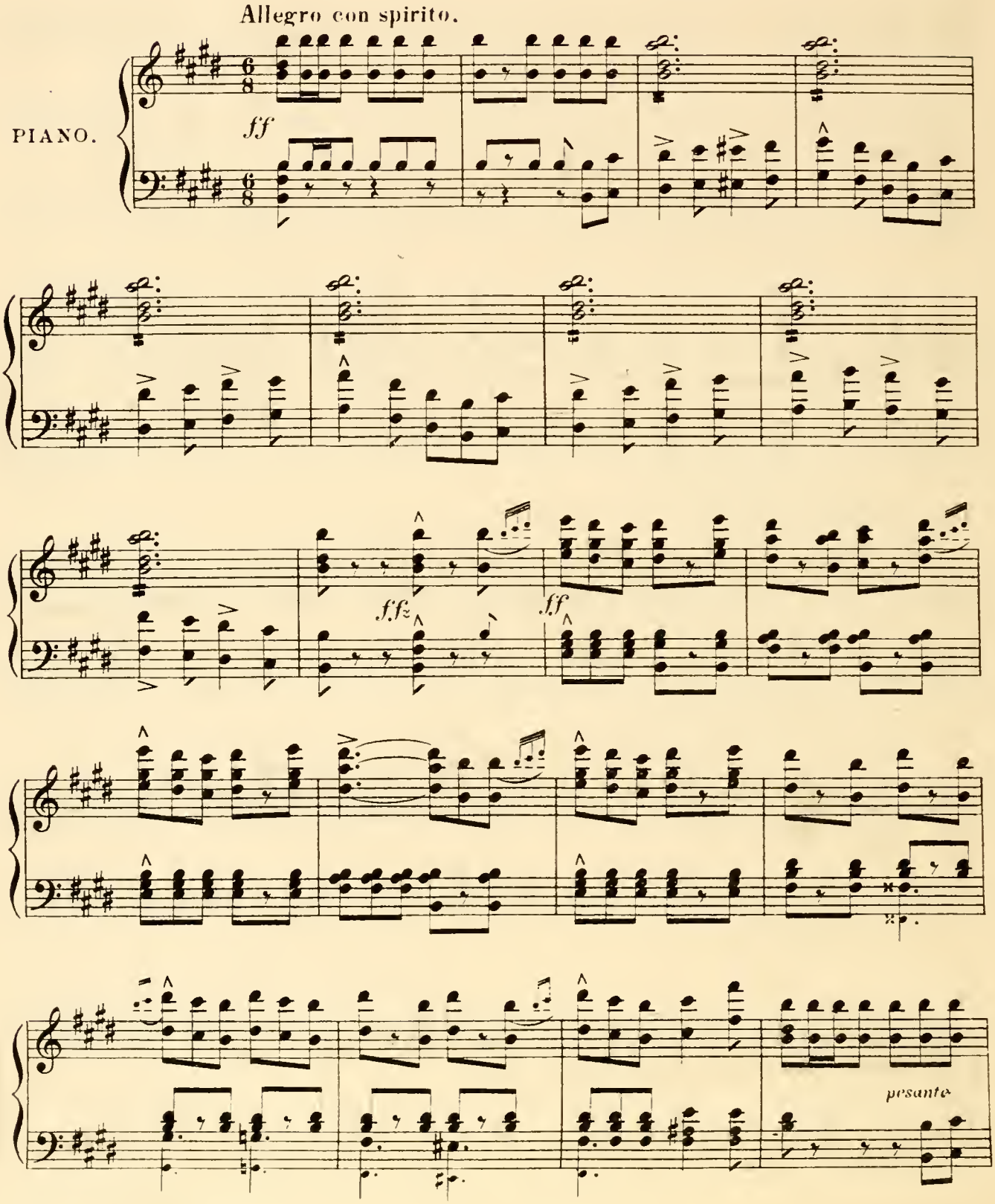
D.C.

DANCE. (after second verse.)

mf

The Belle of New York.

Nº 21. CHORUS —"FOR THE TWENTIETH TIME WE'LL DRINK."



ff

SOPRANOS.

For the twen - ti - eth time we'll

TENOR.

For the twen - ti - eth time we'll

BASS.

For the twen - ti - eth time we'll

ffz *ff*

drink, We'll drink, We'll drink for the twen - tieth time, ... In

drink, We'll drink, We'll drink for the twen - tieth time, ... In

drink, We'll drink, We'll drink for the twen - tieth time, ... In

o-ceans of nec - tar-ous drink we'll sink, For this is a night when to

o-ceans of nec - tar-ous drink we'll sink, For this is a night when to

o-ceans of nec - tar-ous drink we'll sink, For this is a night when to

drink, we think, Is hap - pi - ness most sub - lime, ... So

drink, we think, Is hap - pi - ness most sub - lime, ... So

drink, we think, Is hap - pi - ness most sub - lime, ... So

as they sing on the Op - 'ra stage, Come fill your glass and be

as they sing on the Op - 'ra stage, Come fill your glass and be

as they sing on the Op - 'ra stage, Come fill your glass and be

mer - ry,..... In bump-ers of wine your thirst as - suage, And

mer - ry,..... In bump-ers of wine your thirst as - suage, And

mer - ry,..... In bump-ers of wine your thirst as - suage, And

float right o - ver the fer - ry, O'er the fer - ry, O'er the

float right o - ver the fer - ry, O'er the fer - ry, O'er the

float right o - ver the fer - ry, O'er the fer - ry, O'er the

ffz *ffz*

fer - ry..... Oh float me, oh float me, In a

fer - ry..... Oh float me, oh float me, In a

fer - ry..... Oh float me, oh float me, In a

ff

riv - er of bright cham - pagne, ... For we've got a right to get

riv - er of bright cham - pagne, ... For we've got a right to get

riv - er of bright cham - pagne, ... For we've got a right to get

tight to-night, If we ne-ver get tight a - gain. Oh float me, oh

tight to-night, If we ne-ver get tight a - gain. Oh float me, oh

tight to-night, If we ne-ver get tight a - gain. Oh float me, oh

ffz

float me, In a riv - er of bright cham - pagne, ... For

float me, In a riv - er of bright cham - pagne, ... For

float me, In a riv - er of bright cham - pagne, ... For

we've got a right to get tight to-night, If we ne-ver get tight a-

we've got a right to get tight to-night, If we ne-ver get tight a-

we've got a right to get tight to-night, If we ne-ver get tight a-

gain..... If we ne-ver get tight a-gain.....

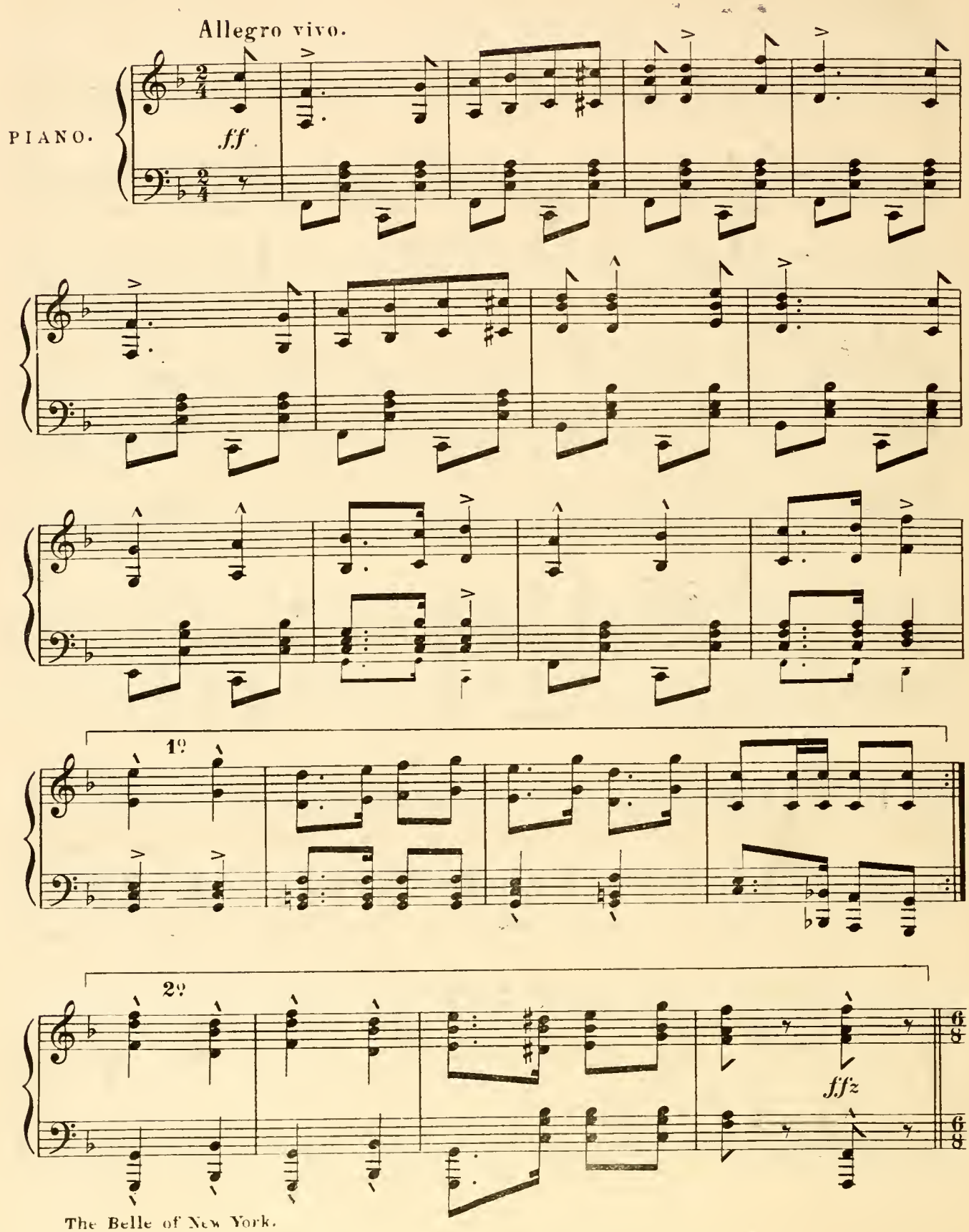
gain..... If we ne-ver get tight a-gain.....

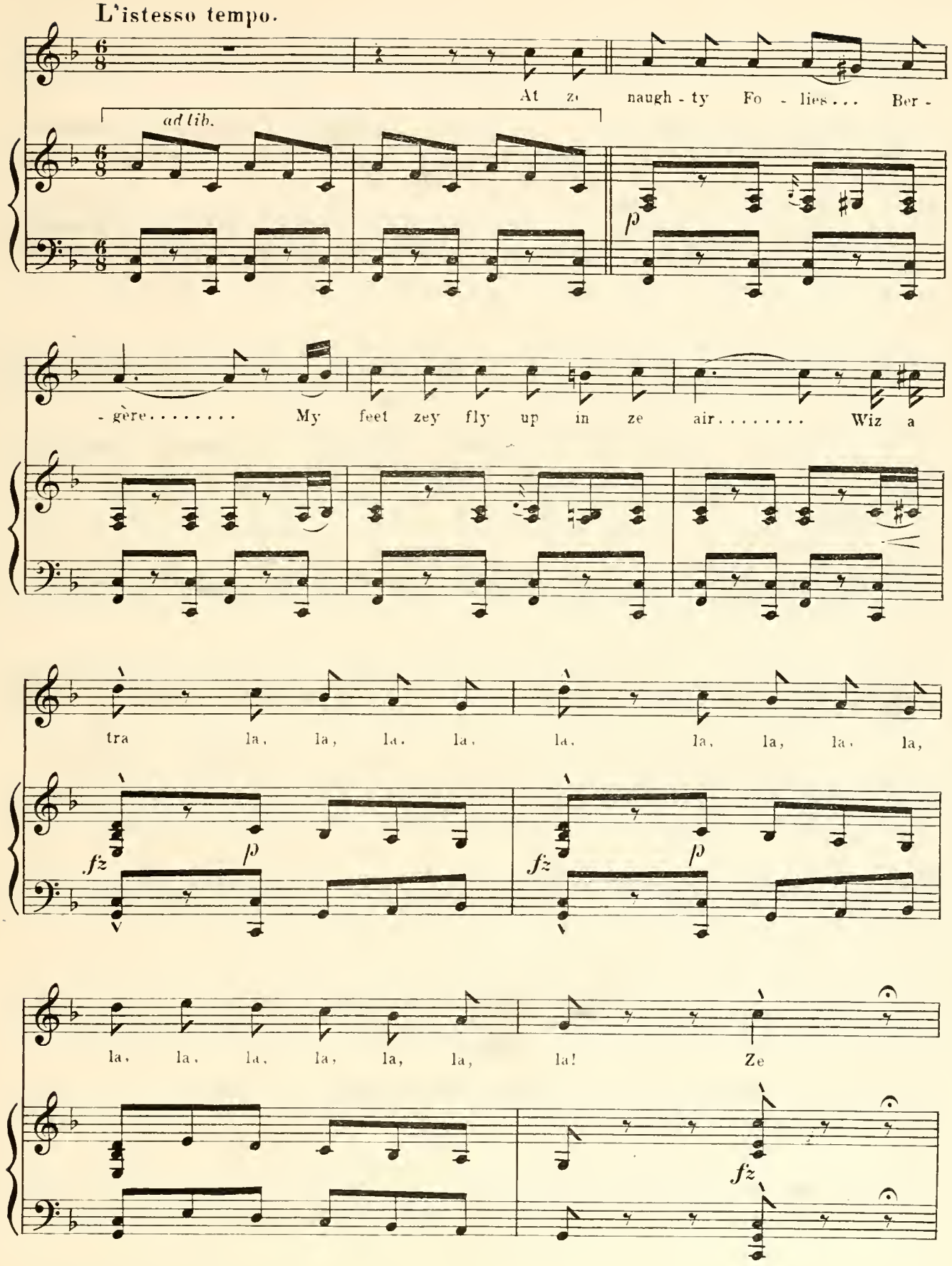
gain..... If we ne-ver get tight a-gain.....

a tempo

ffz

Nº 22. SONG — (VIOLET.) "AT ZE NAUGHTY FOLIES BERGERE."




L'istesso tempo.
At ze naugh - ty Fo - lies... Ber -
ad lib.
p
- gère..... My feet zey fly up in ze air..... Wiz a
tra la, la, la, la, la, la, la, la, la,
fz
p
fz
p
la, la, la, la, la, la, la! Ze
fz

men zey all smile and zey say..... Zat girl has a nice lee - tel

p

way..... With a tra la, la, la, la, la. la, la, la, la,

fz p fz p

la, la, la, la. la. la, la, la, la, la, la, la, la, la, la, la, la,

p meno.

la, la, la, la!..... I'm

rall. a tempo. f

aw - ful - ly bold, La, la, la, la! I could - n't be cold.. La,

pp

la, la, la! I'm warm I am told,.. La, la, la, la, la,

la, la, la, la, la, la, la! I meet you at night.. just

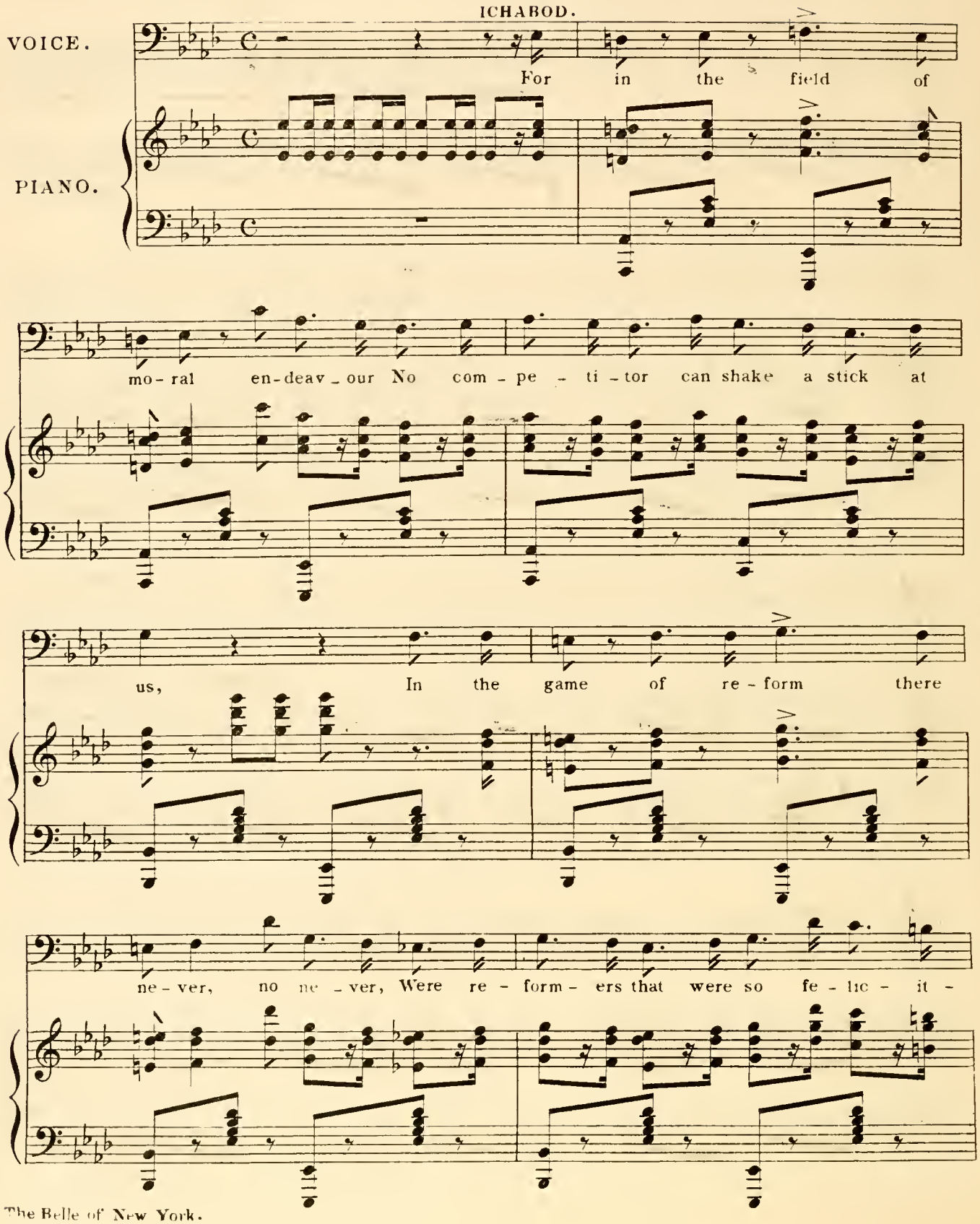
rall.

(She faints away.)

af - ter ze show Wiz a tra la, la, la,... to suppaire we go.

Fine.

No. 23. FINALE - ACT II. "FOR IN THE FIELD."



-ous, Our vir - tues con - tin - ue to

strike us, As qual - i - ties mag - nif - i - cent to

see, ... Of course you could ne - ver be

p

like us, But be as like us as you're a - ble to be.....

Of course you could ne - ver be like us, But be as

Of course you could ne - ver be like us, But be as

Of course you could ne - ver be like us, But be as

Of course you could ne - ver be like us, But be as

Tempo di Valse.

like us as you're a - ble to be.

like us as you're a - ble to be.

like us as you're a - ble to be.

like us as you're a - ble to be.

Tempo di Valse.

VIOLET.

Yes, Yes I am the Belle of New York, and I a shy sal-va-tion

CORA AND FIFI.

Yes, She says she's the Belle of New York, a lit-tle shy sal-va-tion

BRIDESMAIDS.

Yes, Oh she is the Belle of New York, a lit-tle shy sal-va-tion

ICHABOD AND HARRY.

Yes, Yes she is the Belle of New York..... A

ALL OTHER PRINCIPALS.

Yes, She says she's the Belle of New York,..... A

SOPRANOS.

She is the Belle of New York,..... A... sim-ple lit-tle shy sal-va-tion

TENOR.

She is the Belle of New York,..... A sal - va - tion

BASS.

She is the Belle of New York,..... A sal - va - tion

fff

VI.

ar - my girl, The sub - ject of all the town talk, Ah my poor

C.& F.

ar - my girl, The sub - ject of all the town talk, Ah her poor

BRI.

ar - my girl, The sub - ject of all the town talk, Ah her poor

I.& H.

shy sal-va - tion ar - my girl, The sub - ject of talk.

PRI.

shy sal-va - tion ar - my girl, The sub - ject of talk.

ar - my girl, The sub - ject of all the town talk,..... And her poor

ar - my girl, The sub - ject of all the town talk,.....

ar - my girl, The sub - ject of all the town talk,.....

ffz

VI.

stu - pid lit-tle head is in a dread-ful whirl. Yes I am the Belle of New

C.& F.

stu - pid lit-tle head is in a dread-ful whirl. She think's she's the Belle of New

BRI.

stu - pid lit-tle head is in a dread-ful whirl. She think's she's the Belle of New

I.& H.

She's in a dread-ful whirl. She's the

PRI.

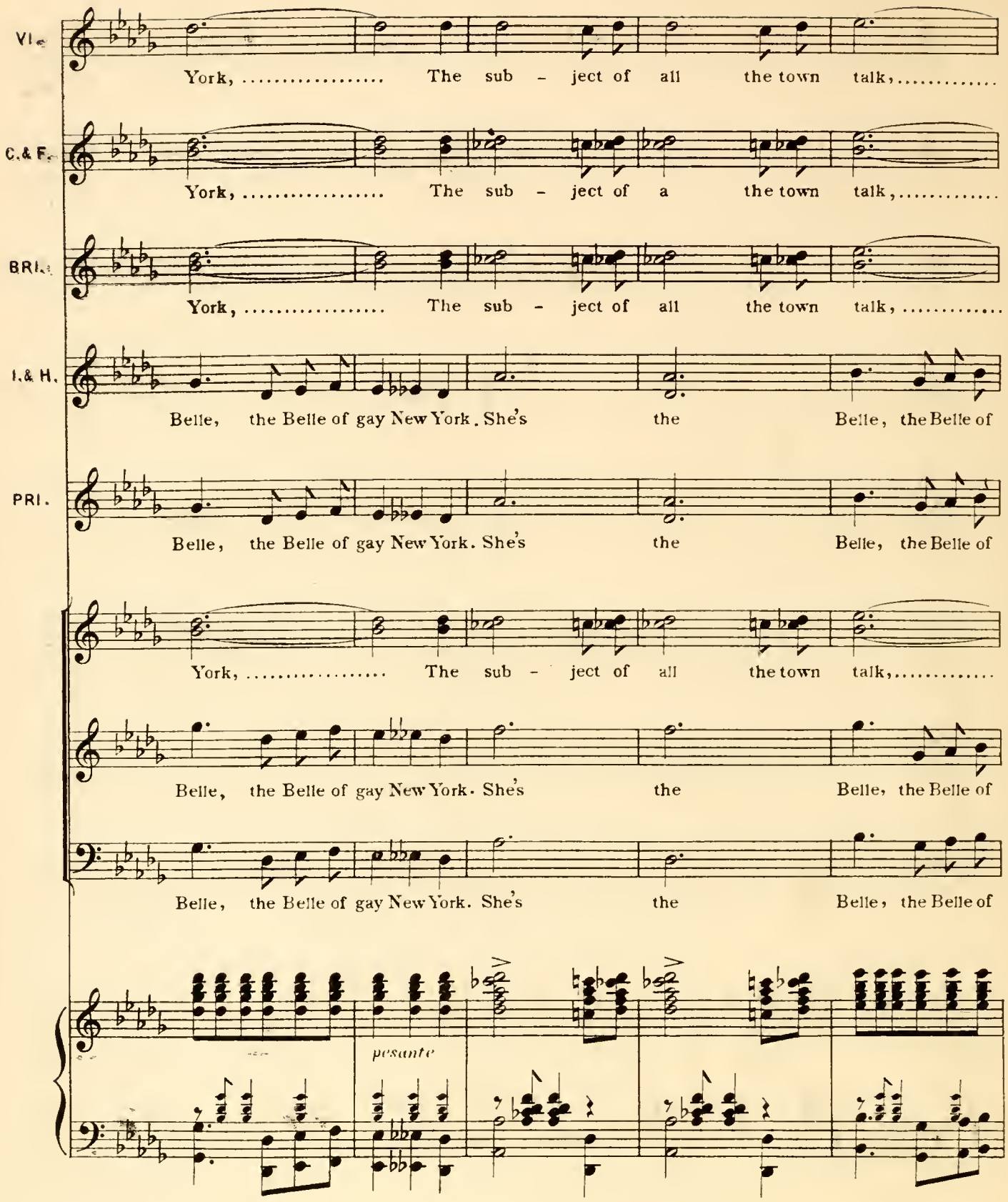
Her head is in a whirl. She's the

stu-pid lit-tle head is in a dread-ful whirl. She is the Belle of New

Her head is in a whirl. She's the

Her head is in a whirl. She's the

f


VI.
York, ... The sub - ject of all the town talk, ...
C. & F.
York, ... The sub - ject of a the town talk, ...
BRI.
York, ... The sub - ject of all the town talk, ...
I. & H.
Belle, the Belle of gay New York. She's the Belle, the Belle of
PRI.
Belle, the Belle of gay New York. She's the Belle, the Belle of
York, ... The sub - ject of all the town talk, ...
Belle, the Belle of gay New York. She's the Belle, the Belle of
Belle, the Belle of gay New York. She's the Belle, the Belle of
pesante

A lit-tle shy .....

VI. ... And I a mere lit-tle shy..... sal-va-tion ar-my

C.& F. ... She a mere lit-tle shy..... sal-va-tion ar-my

BRI. ... She a mere lit-tle shy..... sal-va tion ar-my

I.& H. gay New York. She a mere lit-tle shy lit-tle shy ar-my

PRI. gay New York. She a mere lit-tle shy lit-tle shy ar-my

.... She a sim-ple shy..... sal-va-tion ar-my

gay New York. She a sim-ple shy, lit-tle shy ar-my

gay New York. She a sim-ple shy, lit-tle shy ar-my

fff

VI. girl, sal-va-tion ar - my girl, Yes I a mere lit-tle

C.& F. girl, sal-va-tion ar - my girl, Yes she a mere lit-tle

BRI. girl, sal-va-tion ar - my girl, Yes she a mere lit-tle

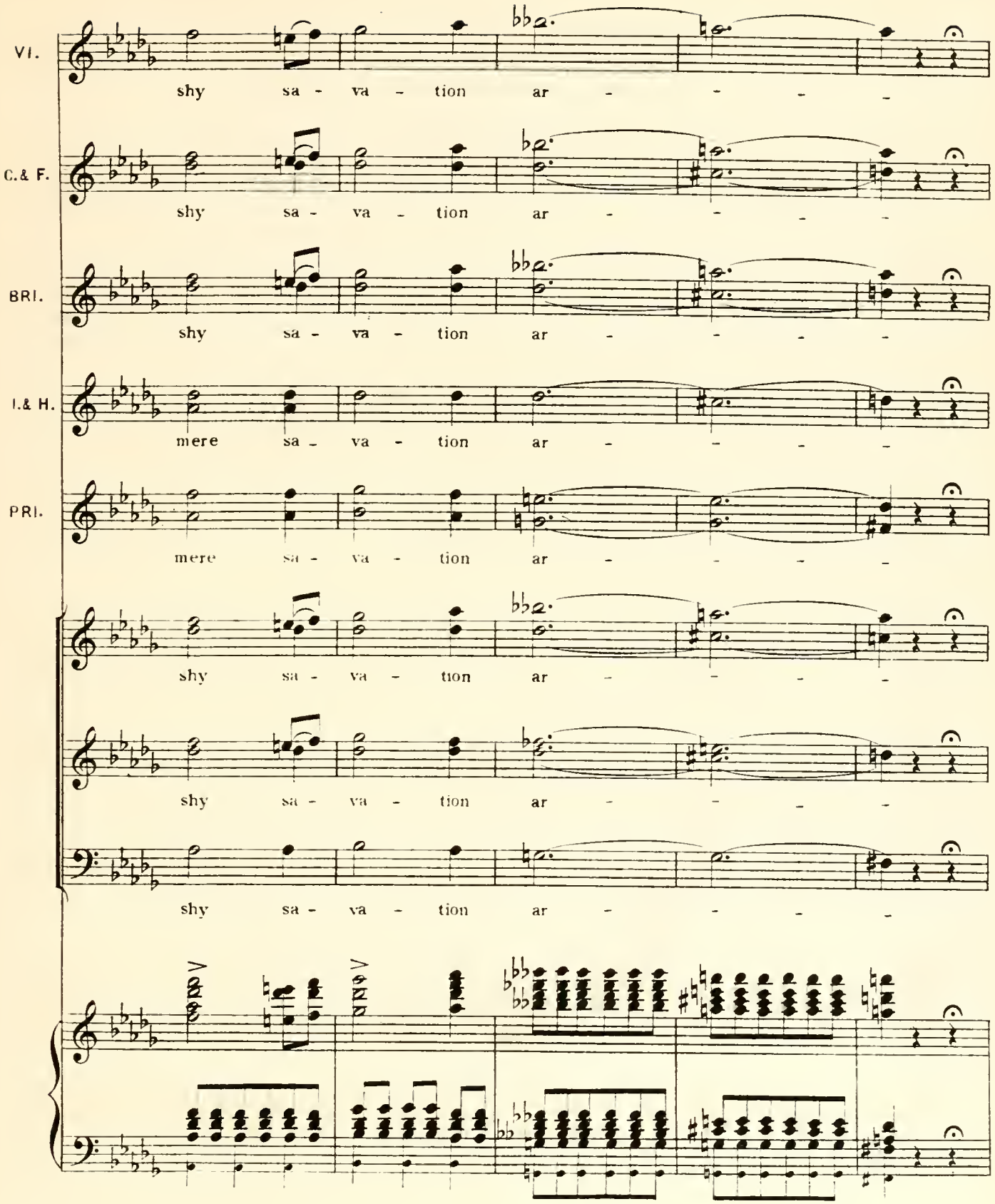
I.& H. girl, ar - my girl, she a

PRI. girl, ar - my girl, she a

girl, sal-va-tion ar - my girl, Yes she a mere lit-tle

girl, ar - my girl, Yes she a mere lit-tle

girl, ar - my girl, Yes she a mere lit-tle


VI.
shy sa - va - tion ar - - - -
C.& F.
shy sa - va - tion ar - - - -
BRI.
shy sa - va - tion ar - - - -
I.& H.
mere sa - va - tion ar - - - -
PRI.
mere sa - va - tion ar - - - -
shy sa - va - tion ar - - - -
shy sa - va - tion ar - - - -
shy sa - va - tion ar - - - -

VI. – my girl! .....

C.& F. – my girl! .....

BRI. – my girl! .....

I.& H. – my girl! .....

PRI. – my girl! .....

– my girl! .....

– my girl! .....

– my girl! .....

fff

fff

END OF OPERA.

"No. 24. SONG—"YOU AND I"

Andantino.

PIANO.

p

When we walk up town to-geth-er on a

f

pp

Sat-ur-day af-ter-noon, You and I, you and I, Oh the

day it seems de-li-cious, with our hearts in per-fect tune, You and I, you and I! When we

pp

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The Belle of New York.

drop in - to a Rest - au - rant and have a glass of wine, It's a

jol - ly thing to do up-on the sly! And you whis-per that you love me, ere you

rit.

go up home to dine, You and I, you and I! ..... Oh of

a tempo

mf

course we don't get tight, For that would-n't be po - lite! Oh, we

p

nev - er reach the full - ness of the man up in the moon; But we

sort of own the street, And we learn to watch our feet, When we

walk up town to-geth-er, On a Sat-ur-day af - ternoon.

mf

When we walk up town to - geth - er on a

pp

Sat - ur - day af - ter - noon, You and I, you and

p

I, Oh the on - ly thing that's sad is that the

pp

walk should end so soon, For you and I, you and I! We.....

drop in here and drop in there, and ev' - ry drop is sweet; And there

pp

comes a lit - tle love look in your eye, And your

rit.

fin - gers sort of cling to mine, as we go up the street, You and

rit.

mf

I, you and I!..... Oh of

course we don't get tight, For that would-n't be po - lite! Oh, we

pp

nev - er reach the full - ness of the man up in the moon; But the

pave - ments kind of dance, And you're in a sort of trance, When we

walk up town to-geth-er, On a Sat-ur-day af - ternoon.

mf

No. 25. DUET — (BILLY & MAMIE.) "TAKE ME DOWN TO CONEY ISLAND."

Allegretto.

PIANO.

mf

BILLY.

Get on your pumps, mame, I'm goin' ter take yer spiel - ing,
Treat yer to beer, mame, E - nough to float a steam - er,

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The Belle of New York.

MAMIE.

Bil - ly I'll be with you, ne ver fear
Don't yer care, your girl has learnt to swim

BILLY.

Got ter get a move on to cure a ner-vous feel - ing
take you for a whirl, mame, that's goin' to be a screamer

MAMIE

ner - vous feel - ing's reach - ing o - ver here,
scream a - way, my Bil - ly, let her blim,

BILLY.

Now
I'll

rit.

B.

meno

whis - per to your Bil - ly boy, Where d'ye want to go, Will you
take you for a don - key ride, rush yer down de chute, Oh, I'll

meno

B. MAMIE.

tra - vel by a fer - ry boat or by land, If you
whirl yer o'er the o - cean and the dry land, Well, I

M.

want to take a tip from me, you get a cork - ing show, On the
guess there'll be a pan - ic when they see my bath - ing suit, On the

M. BOTH

ea - sy bree - zy end of Co - ney Is - land, Co - ney
ea - sy bree - zy end of Co - ney Is - land, Co - ney

MAMIE.

Is - - - land, Oh,
Is - - - land,

f *meno.* *rit.*

Moderato assai.

Take me down to Co - ney Is - land by the sea,

legato.

pp

That's ex-act - ly what you want to do with me,

take me out and boat me If you want to see me smile.

Take me in - to the wa-ter and float me down at Co - ney's Isle.

BILLY.

Now you're talk - in' po - try and I'll just do that.

leggiero.

B.

Go put on your jer - sey and your new spring hat,

BOTH.

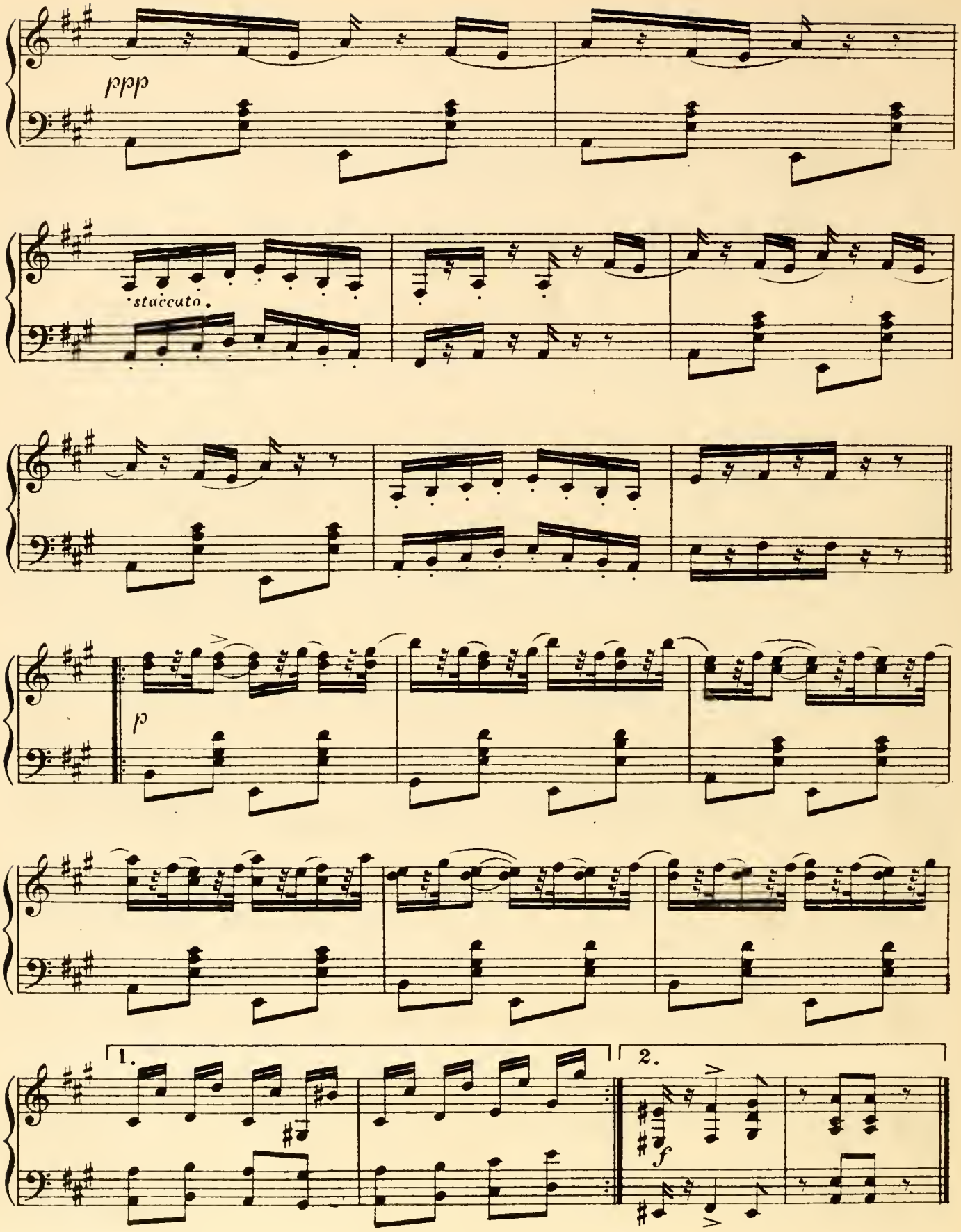
Ma - mie and her Bil-ly,..... Will do the thing in style..... We'll

knock the glitter-ing pub-lic silly down to Coney's Isle..... Isle....

1. 2.

ppp

DANCE.



Nº 26. DUET.— (HARRY & VIOLET.) "MAIDEN OF GENTLE GRACE."

Valse lente. Sensuose.

VOICE.

PIANO.

HARRY. (*mezzo voce.*)

Maid-en of gen - tle grace,..... Be thou to me a guide,.....

H.

In the pure light of thy face,..... Vir - tue and truth a - bide;.....

H.

pressez.

Lead me with pa - tient hand,.....

H.

cresc.

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H. *a tempo.*

Lead me from sin a - far,..... Forth to the life that's

H. *dim.*

grand,..... Be thou my guid - ing star.....

dim.

VIOLET.

V. *Più mosso.* *rall.* *a tempo*

I've made con - ver - sion's of this kind be - fore, They are as ea - sy as

mf *rall.* *a tempo*

V. *Largamente*

pie,..... But real - ly I think them a ter - ri - ble bore,

H. *rall.*

HARRY.

How fair,.....

V. To them I al-ways say fie!..... I might a - gree sir, to shew you the

Vivo.

H. *a tempo* Oh so fair and so pure,

p

V. way, Lead-ing to Hea - ven - ly grace,..... But be-fore do-ing so

meno.

H. Do so pray, Yes to Hea-ven-ly grace,.....

meno.

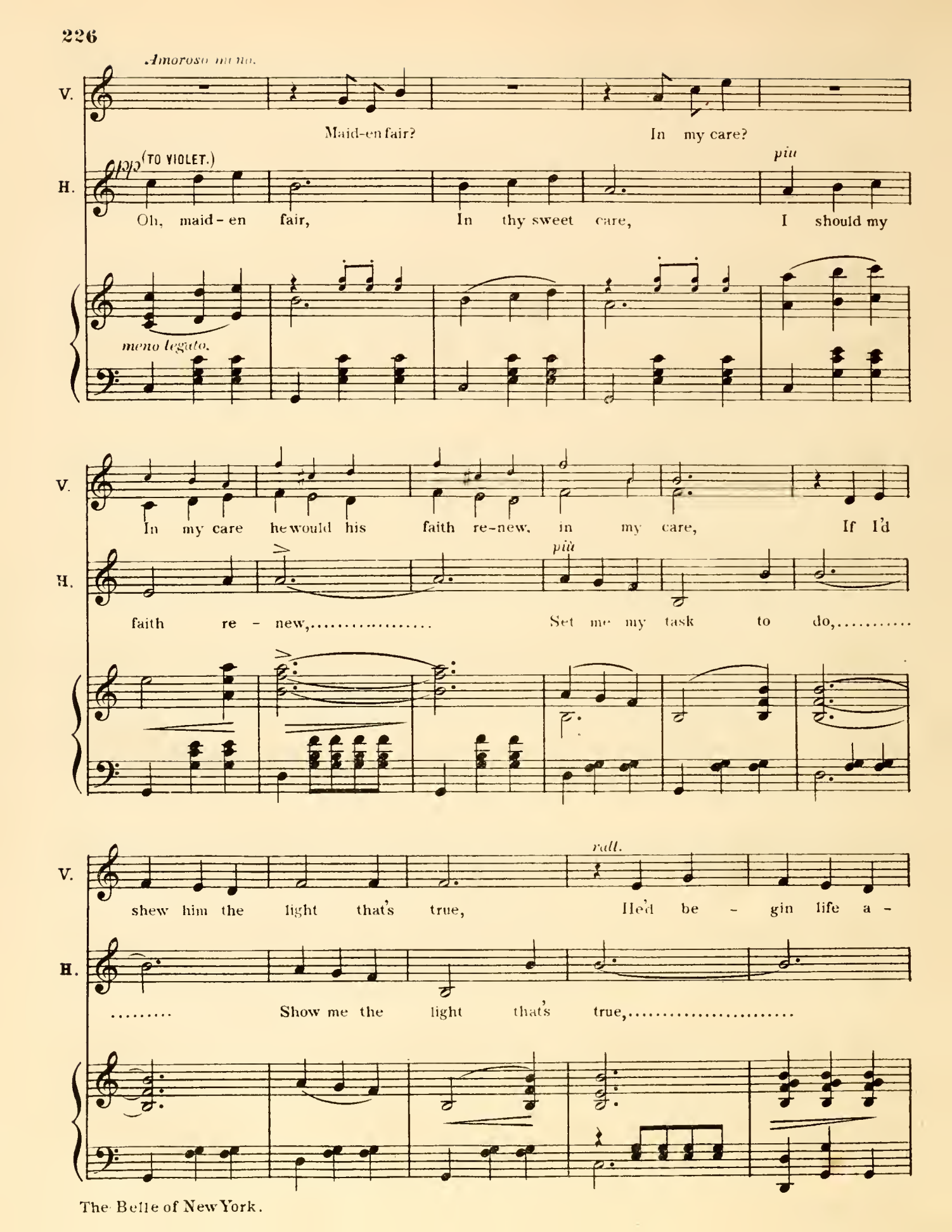
V. I'd like to say, Flirt-ing is quite out of place.

H. Say it pray, Oh, Ma-don-na-like face.....

rall.

a tempo

rit.


Amoroso mono.
V.
Maid-en fair?
In my care?
pp (TO VIOLET.)
H.
Oh, maid-en fair,
In thy sweet care,
più
I should my
meno legato.
V.
In my care he would his faith re-new, in my care,
If I'd
H.
faith re - new,.....
più
Set me my task to do,.....
V.
rall.
shew him the light that's true,
He'd be - gin life a -
H.
.....
Show me the light that's true,.....

meno.

V. - new, At my shrine? Heart of thine,

Più presto.

H. Here at thy shrine This heart of mine, Lan-guish-ing

Ah.....

V. His heart lan-guish-ing droops and dies,..... He

ff

H. droops and dies,..... In thy be - wild - 'ring

ff

V. thinks in my eyes he sees Glimp-ses of Pa - ra - dise.

H. eyes..... There lies my Pa - ra - dise.

ff

mf *Più vivo.*

V. Sure - ly this youth pleads his cause ve - ry fer - vent - ly, Still I sus -

mf

H. Ah!.....

rall. *rit.*

V. - pect that he's fol - low - ing me And not "That Light".....

H. .....

rit.

Tempo I.

V. No you must walk a - lone,

pp *mezzo voce.*

H. Maid - en of gen - tle grace,..... Be thou to

pp

V. I can-not guide you a-long... the.. way, 'Tis not to me that you

H. me a guide,..... In the pure light of thy face.....

V. should a-tone For the er-rors of yes-ter-day, Mine can-not

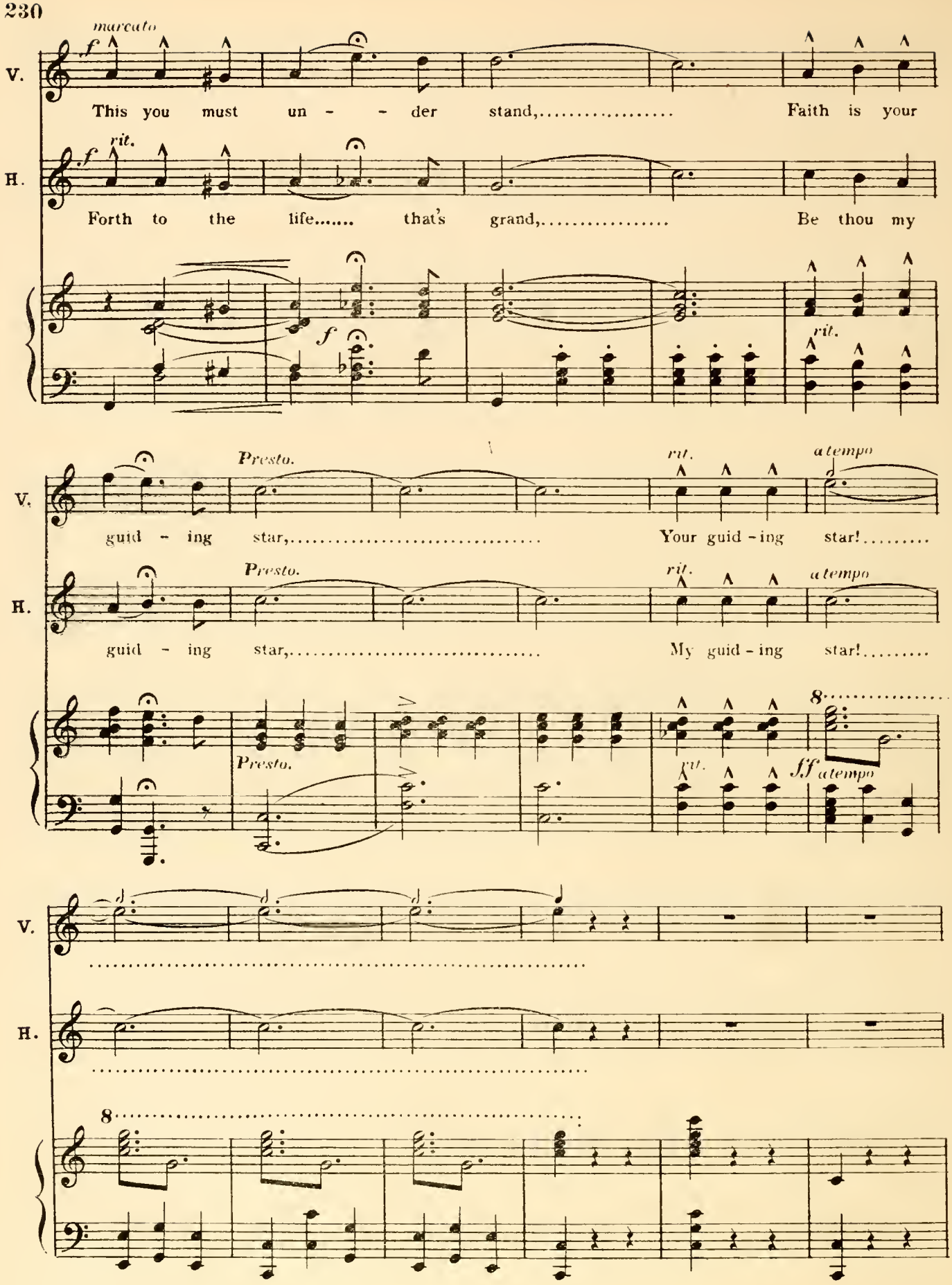
pressez.

H. ..... Vir-tue and truth a-bide,..... Lead me with

mf

V. be..... the hand,..... Lead-ing you o'er the bar,.....

H. pa-tient hand,..... Lead me from sin a-far,.....


marcato
f
V.
This you must un - - der stand,..... Faith is your
rit.
f
H.
Forth to the life..... that's grand,..... Be thou my
f
rit.
Presto.
rit.
a tempo
V.
guid - ing star,..... Your guid - ing star!.....
Presto.
rit.
a tempo
H.
guid - ing star,..... My guid - ing star!.....
Presto.
rit.
ff a tempo
V.
H.

No 27. SONG & CHORUS. — "FATHER OF THE QUEEN OF COMIC OPERA."

Allegro con spirito.

PIANO.

ff

SNIFKINS.

We're going to have a wedding here to - day....
Father's heart is ve - ry of-ten rung...

FEMALE CHORUS.

A la-dy's going to marry, A
It of-ten times is rather, Se -

ff

mf

p

S.

I'm a father of the hap-py fi - an - cée.....
He hates to love his daughter when she's young.....

F.

chap whose name is Har-ry.
-vere up - on a fa-ther.

He's the
Yes he

f

S.

All the world as seen my daughter on the
But a fa-ther may sur-vive his great de-

F.

fa-ther of the hap-py fi-an-cée.....
hates to love his daughter when she's young.....

mf *f*

S.

stage.....
-spair.....

From
If his

F.

Her ad-mir-a-ble gra-ces Are known in sun-dry pla-ces
He finds a heal-ing lo-tion, For his grief and his e-mo-tion

mf

S.

Harlem to Se-at-tle She's the rage....
Son-in-law's a mul-ti-mil-lion-aire....

Oh I'm the

F.

Yes Ev'ry-where she travels she's the rage....
If his Son-in-law's a mul-ti-mil-lion-aire....

f *rit.*

S.

fa - ther of the Queen of Co - mic Op - e - ra,..... As a

p a tempo

S.

pa - rent I'm pe - cu - liar-ly u - nique..... And you'll ad -

S.

- mit a fa - ther's pride and fond - ness pro - per care,..... When his

S.

daugh - ter earns a thou - sand ev - 'ry week ..... Since her

mf

S. in - fan - cy we hav - n't been a - part a day,..... Our af-

S. -fec - tion for each oth - er is sub - lime..... But a

S. mil - lion-aire has sto - len Co - ra's heart a - way,..... And I'll

p

S. weep a - bout it when I get the time sm'o - ther time, I'll

f

CHORUS.

S. Come a - round and weep an - oth - er time. Oh he's the

F. fa - ther of the Queen of Co - mic Op - e - ra,..... As a pa - rent he's pe - cu - li'r - ly u -

S. Quite u-nique!

F. - nique..... And you'll ad - mit a fa - ther's pride and fond - ness

F. pro - per are,... When his daugh - ter earns a thous - and ev - 'ry week..... Since her

F.

in fancy they've ne-ver been a-part a day, Their af - fec - tion for each oth - er is sub -

mf

F.

- lime ..... But a mil - lionaire has sto - len Co-ra's heart a-way. And he'll

f

S.

s'mother time,

F.

weep a-bout it when he gets the time, s'mother time, He'll come a-gain and weep an - o - ther

F.

1. time.

2. As

Fine.

✦ No. 28. SONG—"DON'T YOU KNOW," OR "THE LANGUID MAN."

Words by Edmund Vance Cooke.

Music by Richard Stahl.

Moderato.

PIANO.

mf

rall.

Parlando.

1. This life's a hol - low bub - ble, Don't you know, A
2. It's all a hor - rid mix, Don't you know— Business,
3. Love? You meet a pret - ty girl, Don't you know, And your

p

paint - ed piece of trou - ble, Don't you know; We
love, and po - li - tics, Don't you know; Clubs and
head's in such a whirl, Don't you know, That you

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come on earth to cry, We grow old - er and we sigh, Old - er
par - ties, cliques and sets, Fa-shions, fol - lies, ci - ga-rettes And a
kneel down on the floor And you plead and you im-plore, And its

still and then we die, Don't you know. We
man gets what he gets, Don't you know. Bus-'ness?
all a beast - ly bore, Don't you know. So there's

wor - ry through each day, Don't you know, In a
that's a beast - ly trade, Don't you know, Some-thing's
real - ly no - thing in it, Don't you know, And you

sort of, kind of way Don't you know; We are
lost and some - things made, Don't you know, And we
live just for the min-ute Don't you know, You can

hun - gry, we are fed, Some few things are done and said, We are
wor - ry and we mope, And we hang our high - est hope On the
on ly wear one tie, Have one eye - glass in your eye One

tired, we go to bed, Don't you know.
price, per haps, of soap, Don't you know.
cof - fin when you die, Don't you know.

CHORUS.

Moderato.

Don't you know, there's no - thing in it, Life comes a - long and we go thro' it, And at

p

times I real - ly don't see how we do it, Don't you know,

Più mosso.

f

Andante.

And at

times I real - ly don't see how we do it, Don't you know.

p *colla voce.*

Tempo I.

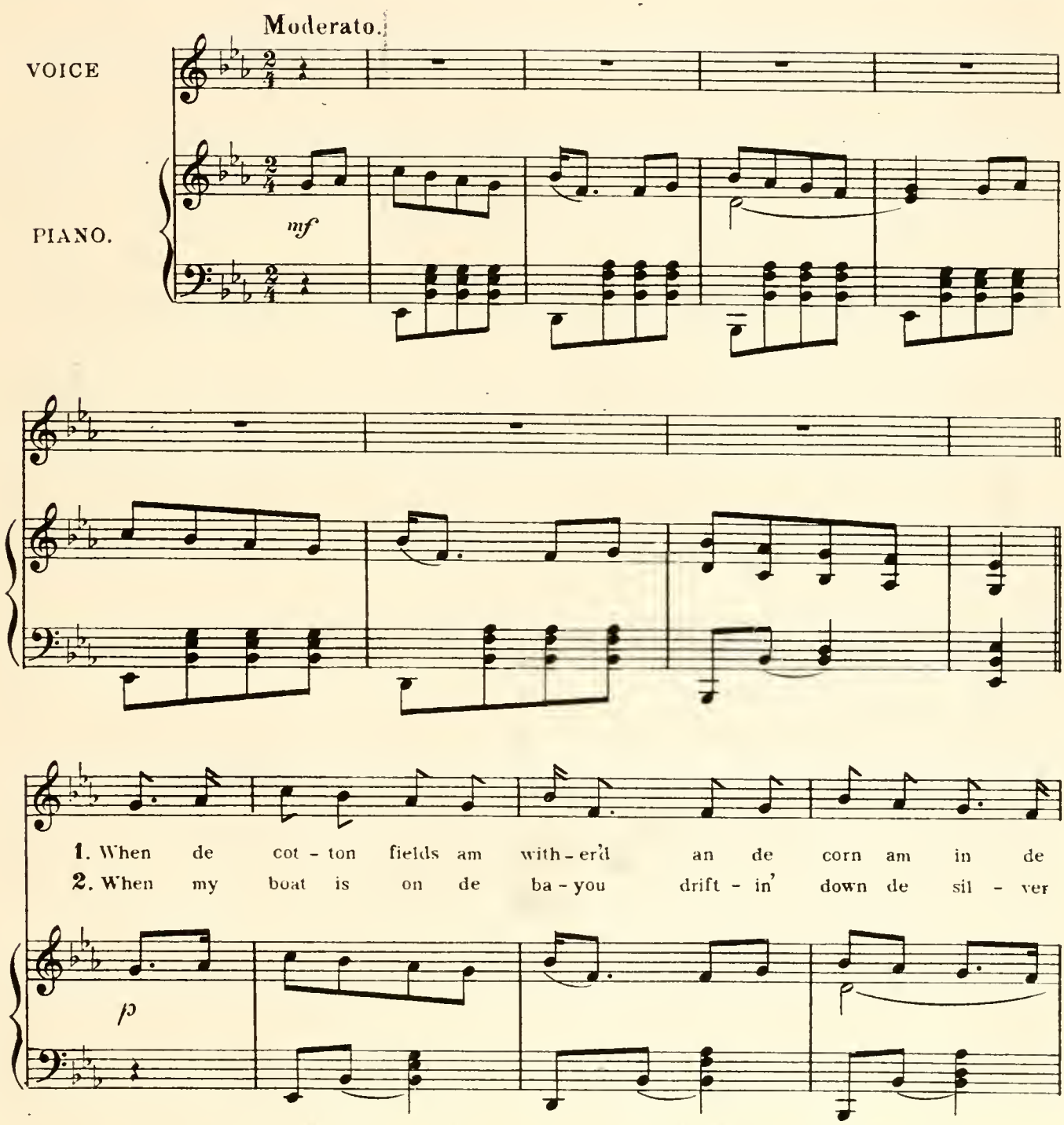
f

D.C.

No. 29. SONG — ✣ DINAH, DE MOON AM SHININ'.

(KISS ME, HONEY, DO.)

Words by Edgar Smith. Music by John Stromberg.



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groun', At de ca - bin of his Di - nah dis coon's
tide, Dere's a cho-co-late col - or'd la - dy snug - glin'

al - ways hang - in' roun'; When de twi - light am all
close up by my side; With her head up - on my

fad - ed an' de sun am gone to res', Den I
shoul - der while I hold her li - ly han', Then I

se - re - nades de la - dy I loves bes'.....
hear my ba - by whis - per to her man.....

REFRAIN.

Din - ah,..... de moon am shin - in',.....

For you ..... dis coon am pin - in',.....

My arm ..... will soon a - roun' your wais' be-twin-in';

kiss me Ho-ney, do ..... do .....

1. 2.

mf

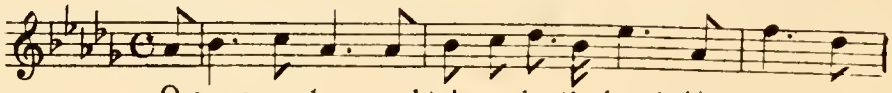
Fine.

NEW AND POPULAR SONGS.

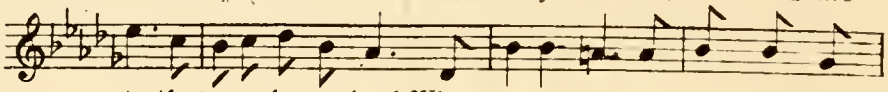
THE LAND OF HEARTS DESIRE.

In D♭. Sung by Miss KATE CUTLER. D to C.

Words by HARRY GREENBANK. Music by HOWARD TALBOT.



O come, my love, and take me by the hand, And lead me



to that ever happy land, Whose sunlit skies the sweetest songs

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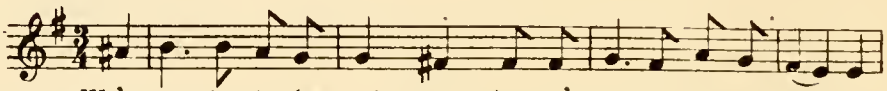
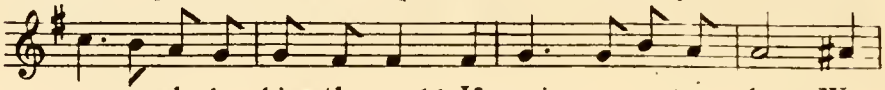
A SPRING-TIME PARTING.

In C. Sung by Miss STELLA GASTELLE. D to C.

Words by FRANK MAYHEW. Music by GEORGE W. BYNG.



We're parting in the spring-time, And it's one to you and me, If

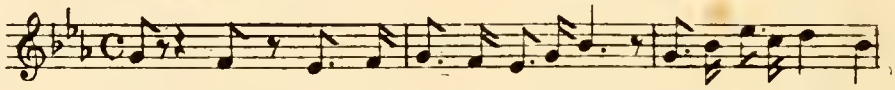


sun or shadow kiss the world, If spring or au-tumn be. We

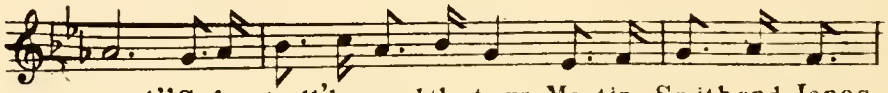
THE TOY MONKEY.

In E♭. Sung by Miss LETTY LIND. C to E.

Words by HARRY GREENBANK. Music by LIONEL MONCKTON.



"Click! Click!" Said the monkey on a stick, "Never in a shop I'll



stay!" So he stroll'd around the town, Meeting Smith and Jones

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